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OPÉRA EN QUATRE ACTES.

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Direction de M. A-E. VAUCORBEIL

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OPÉRA EN QUATRE ACTES

Avec Prologue et Epilogue

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JULES BARBIER ET MICHEL CARRÉ

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DE

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J'ai voulu te revoir, ô Paradis perdu!

N° 20 DUO FINAL (Francesca et Paolo) — And^te Récit. — 427
Quel charme invincible m'attire?

STRETTE et ENSEMBLE — Andantino. — 444
Amour enivrant!

N° 21 ÉPILOGUE — Andante. — 449
Et toi le du pardon

APOTHÉOSE — And^te con moto. — Ensemble général.
Soleil des élus.

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FRANÇOISE DE RIMINI

Opéra en 4 Actes

L'ENFER

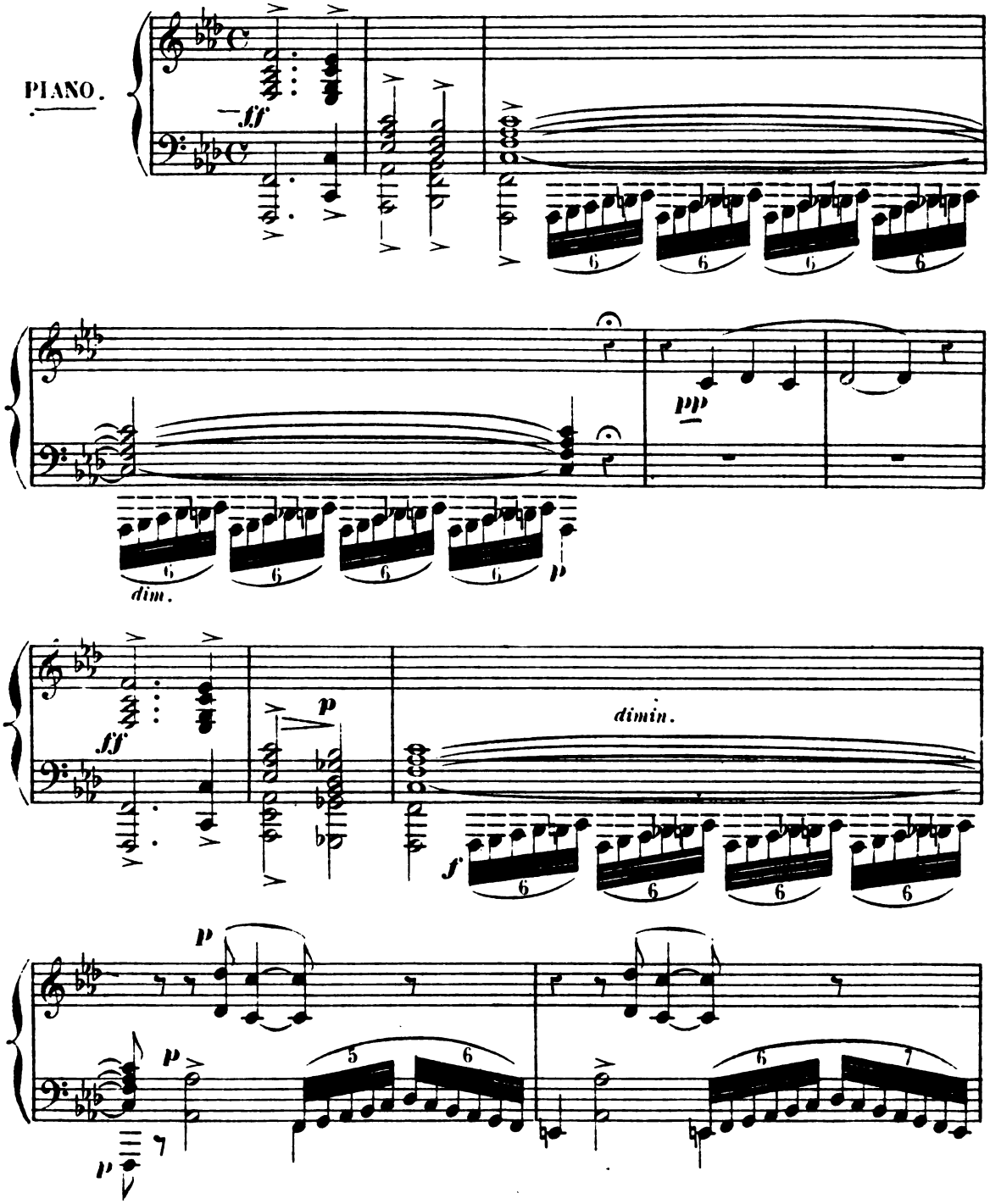
PROLOGUE

Paroles de M.M.
J. BARBIER et M. CARRÉ

Musique de
AMBROISE THOMAS

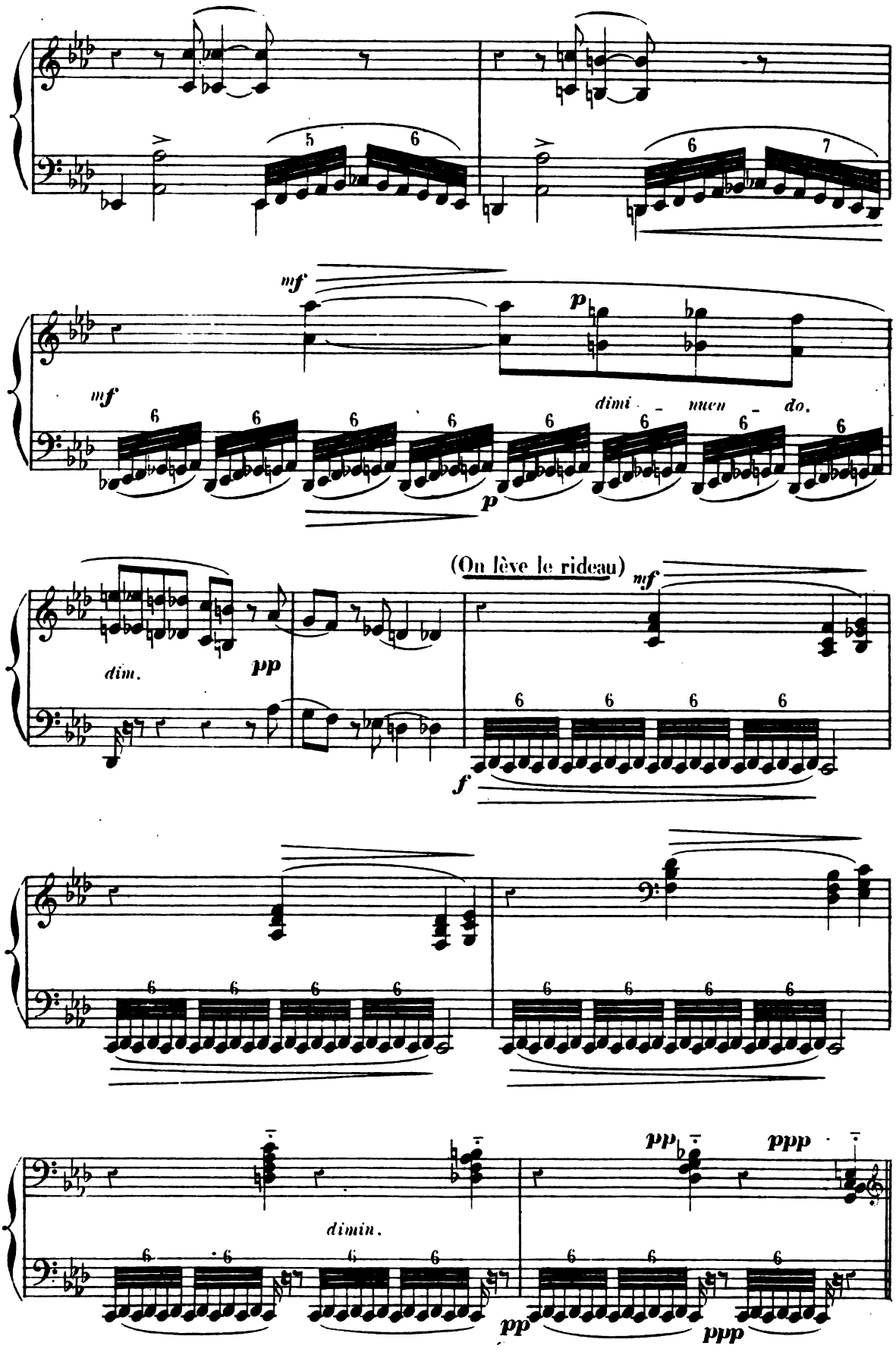
INTRODUCTION ET CHŒUR

— Andante maestoso. —



Paris, AU MÉNESTREL, 2bis r. Vivienne — HEUGEL et FILS, Éditeurs pour tous pays.

Google



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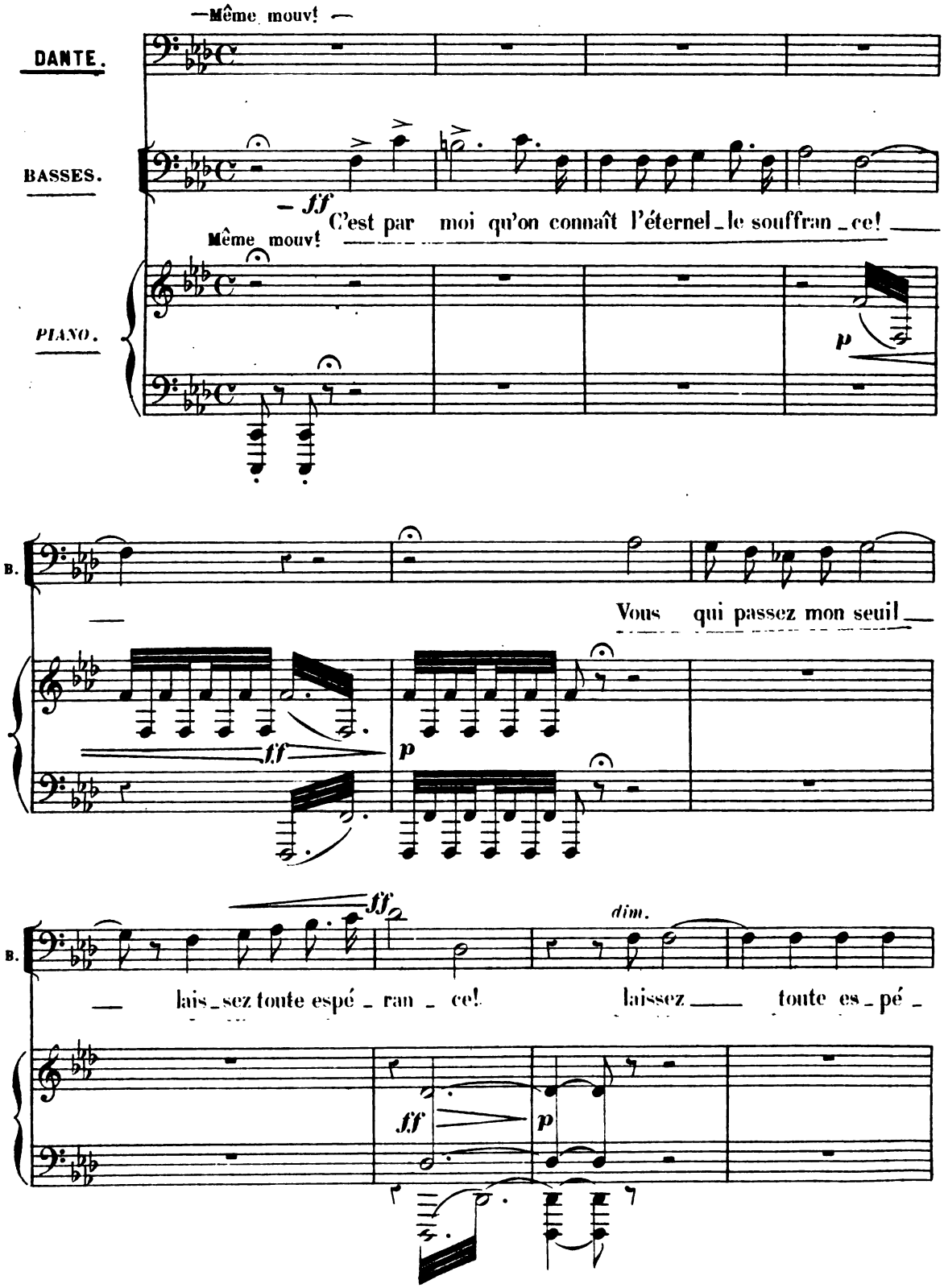
1er TABLEAU.

(PORTE DE L'ENFER)

Les vers suivants sont écrits en caractères de feu au-dessus de la porte infernale.
Un chœur invisible les chante dans la nuit.

CHŒUR INVISIBLE.



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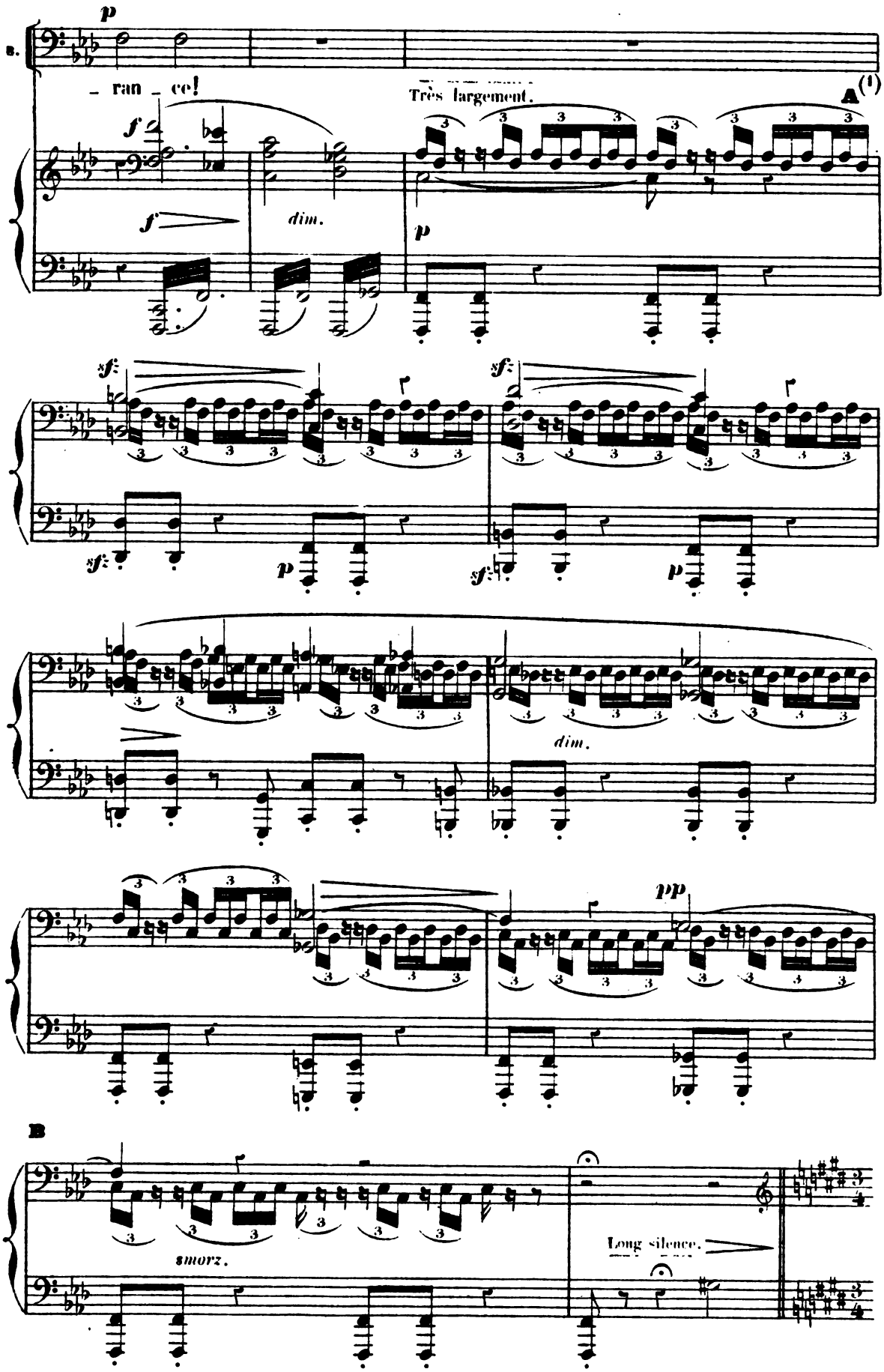

(1) Coupure théâtrale de **A** à **B**.

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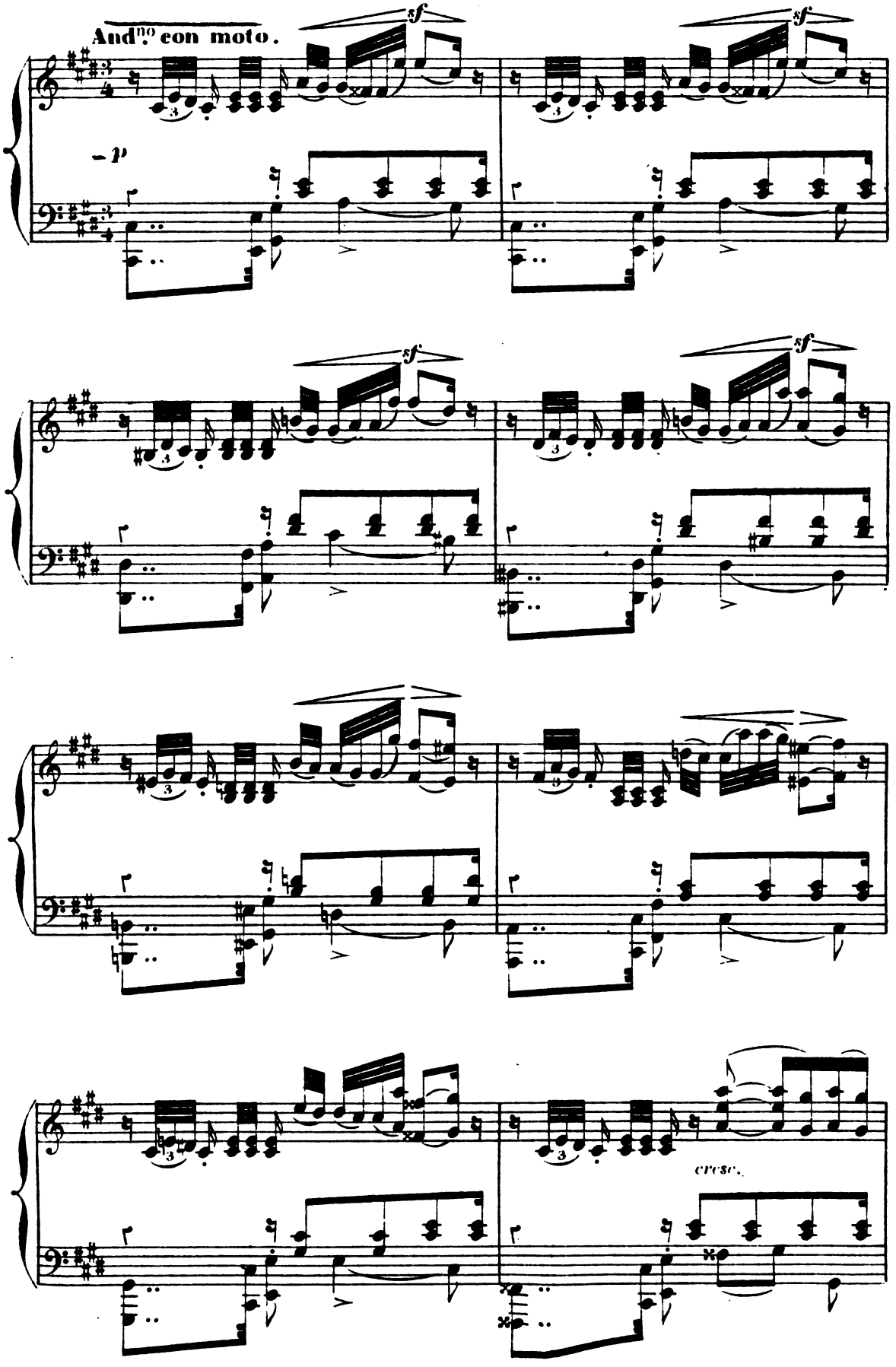

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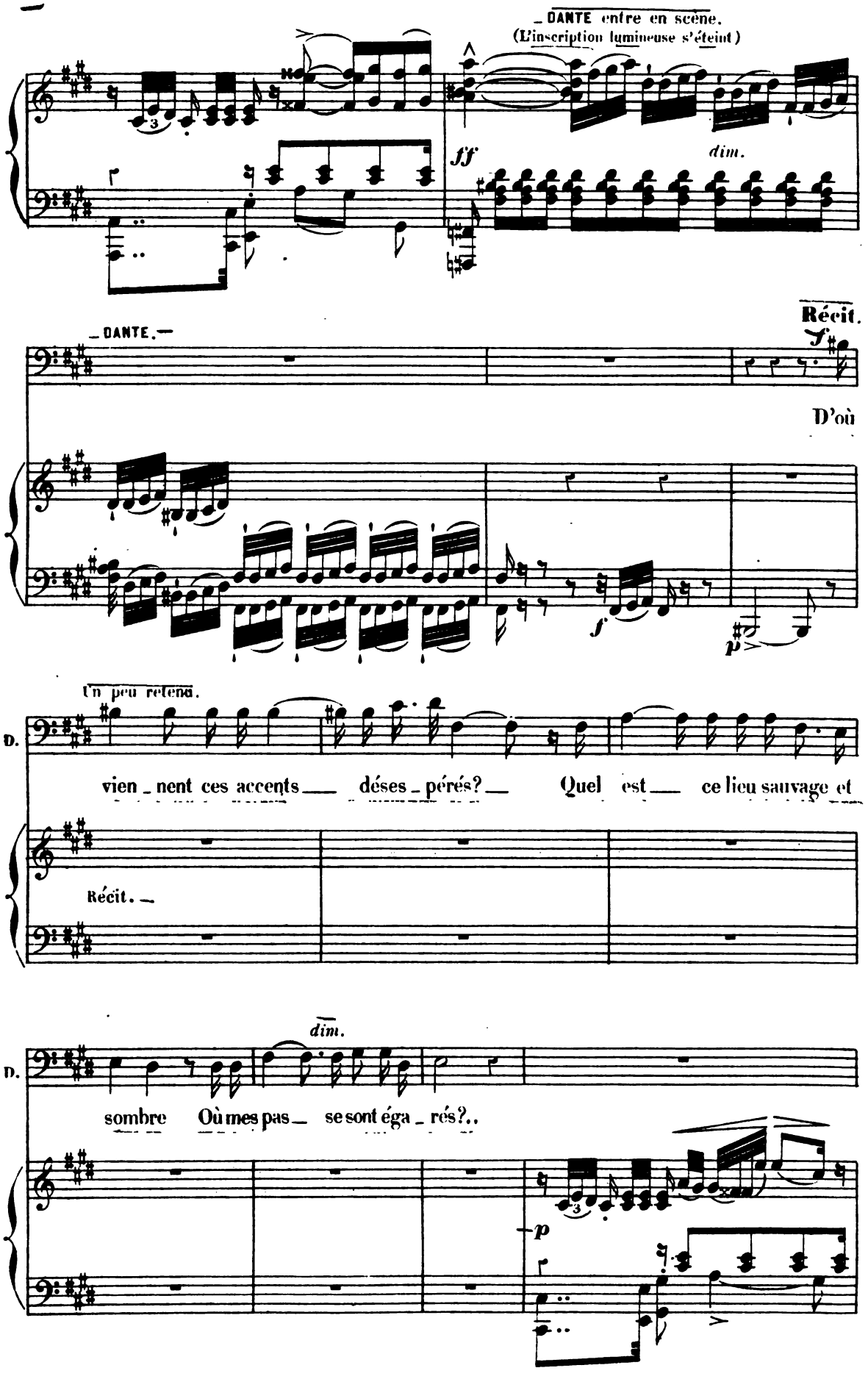

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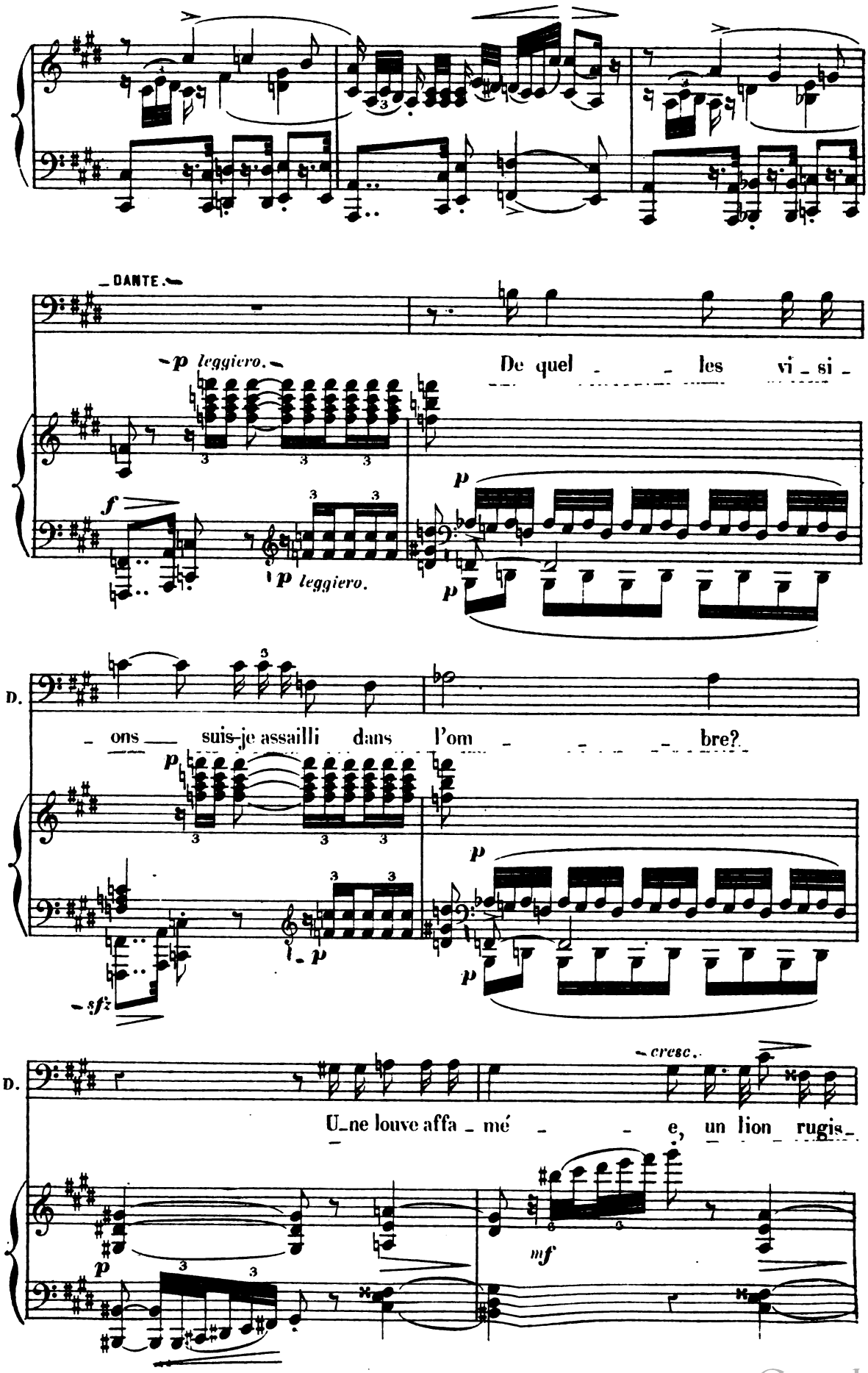

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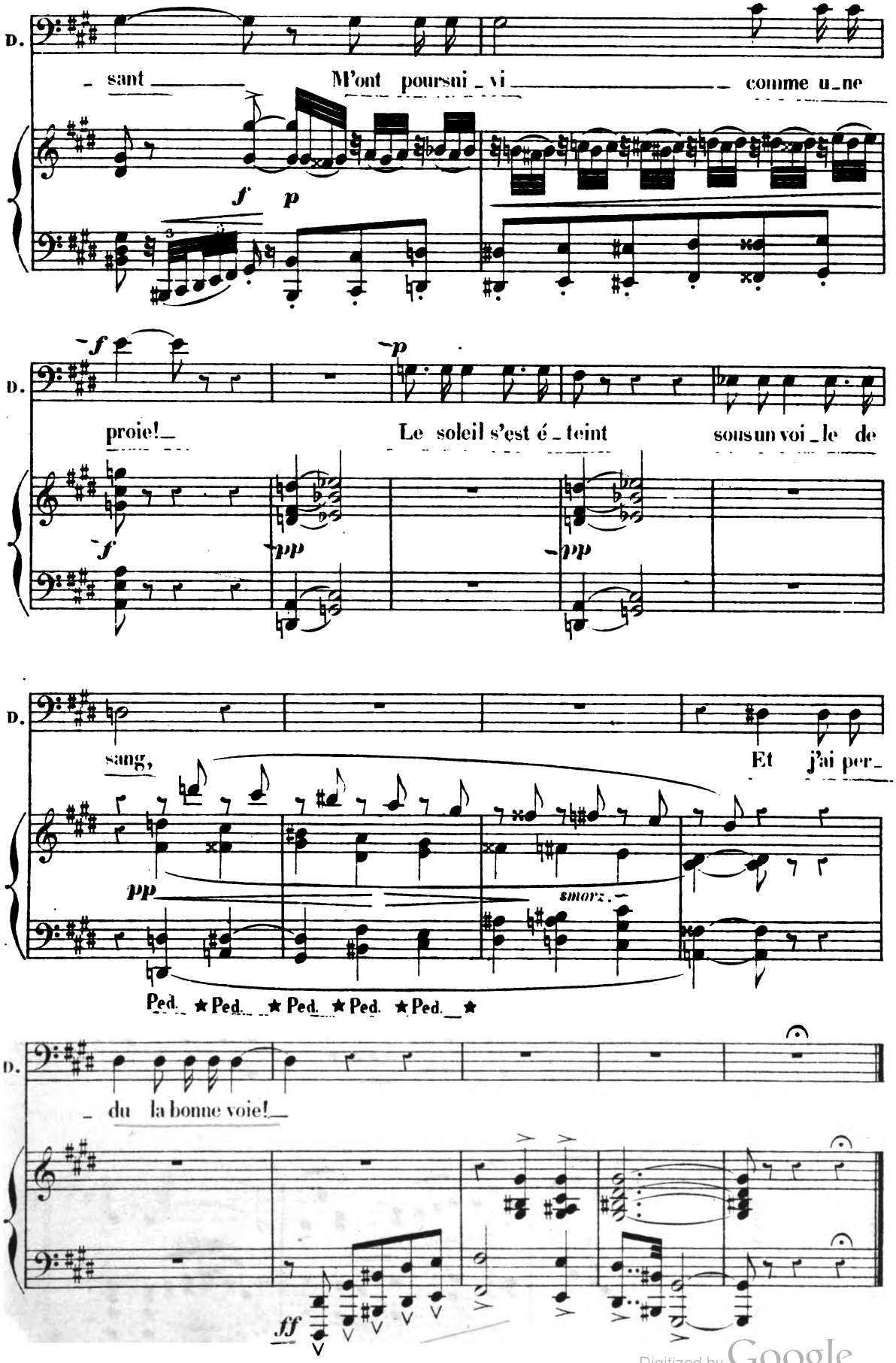

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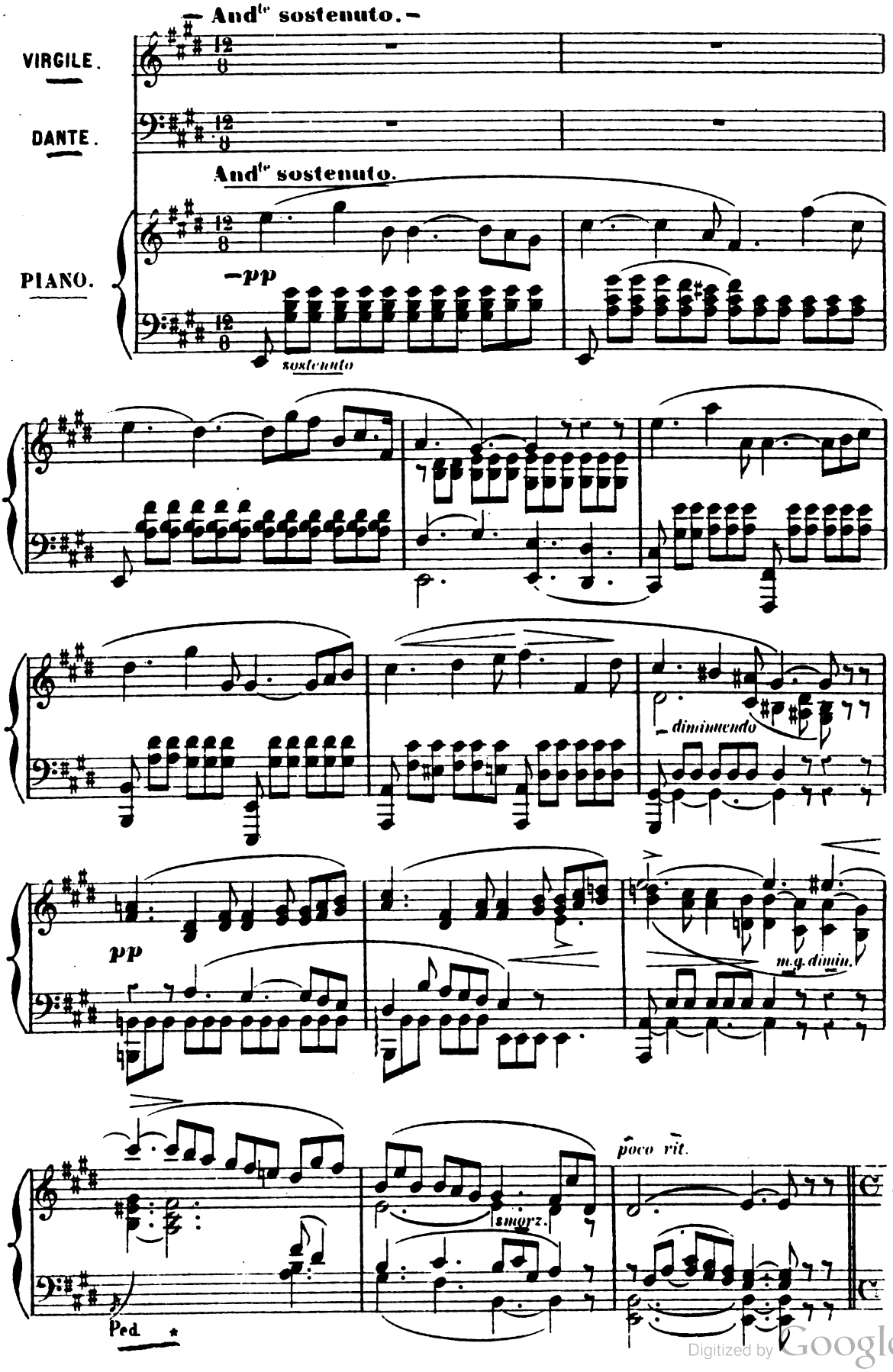
— ENTRÉE DE VIRGILE. —

— A. RÉCITS. — B. AIR. —



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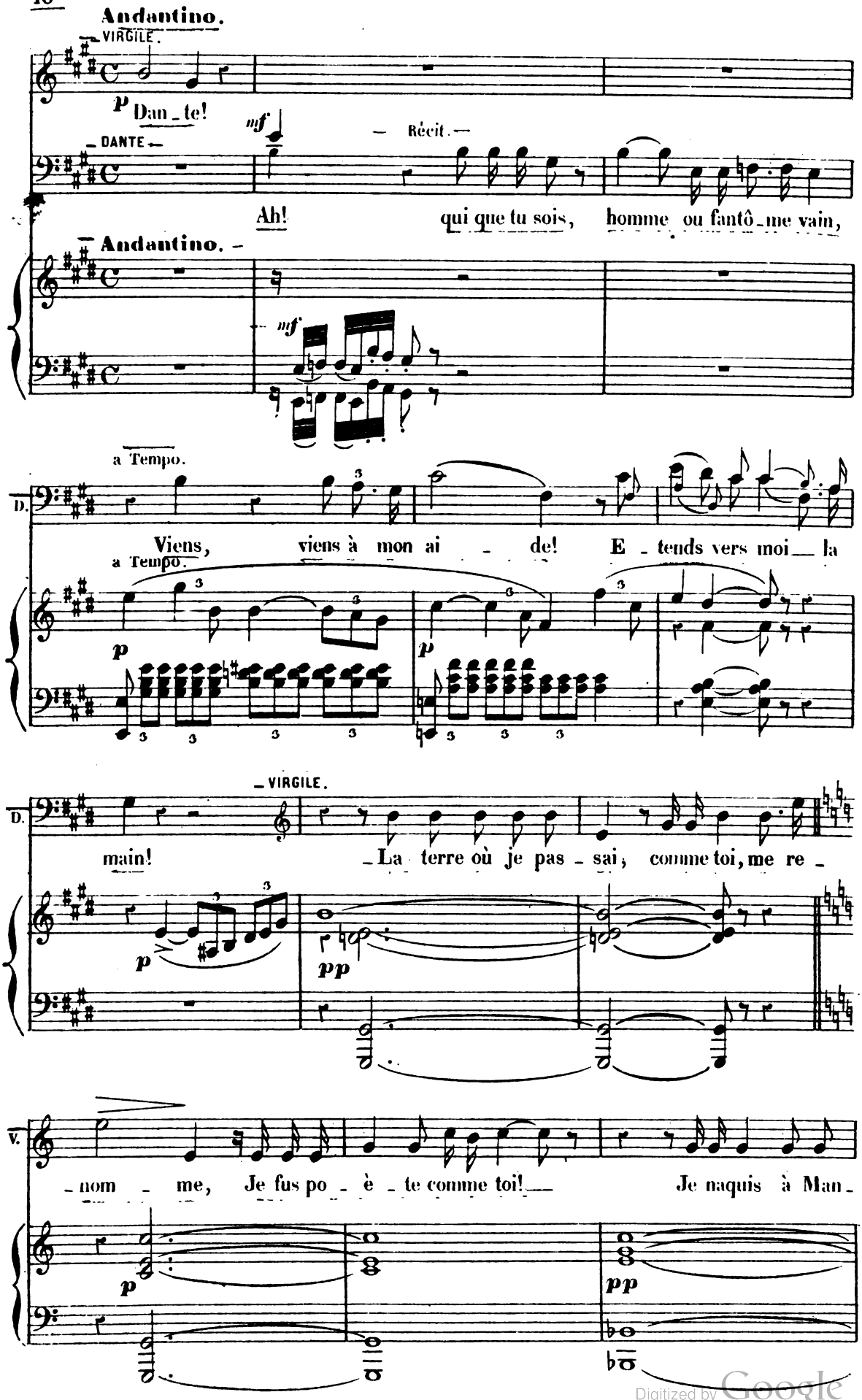

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V.

_tou_e et j'ai vécu dans Ro _ me Sous Au_gus_te, Empereur et

f *sf* *f*

All° moderato.

Roi.

All° moderato.

ff *f*

_DANTE. — Récit — (avec émotion) —

Es-tu donc ce po

pp *p*

Ped.

D.

_è _ te Aux lèvres d'ambroi_si _ e Qui te _ nait l'u_nivers charmé?

a Tempo andantino.

D.

O gloi _ re! ô pur foy _ er de tou _ te poé_

a Tempo andantino.

pp

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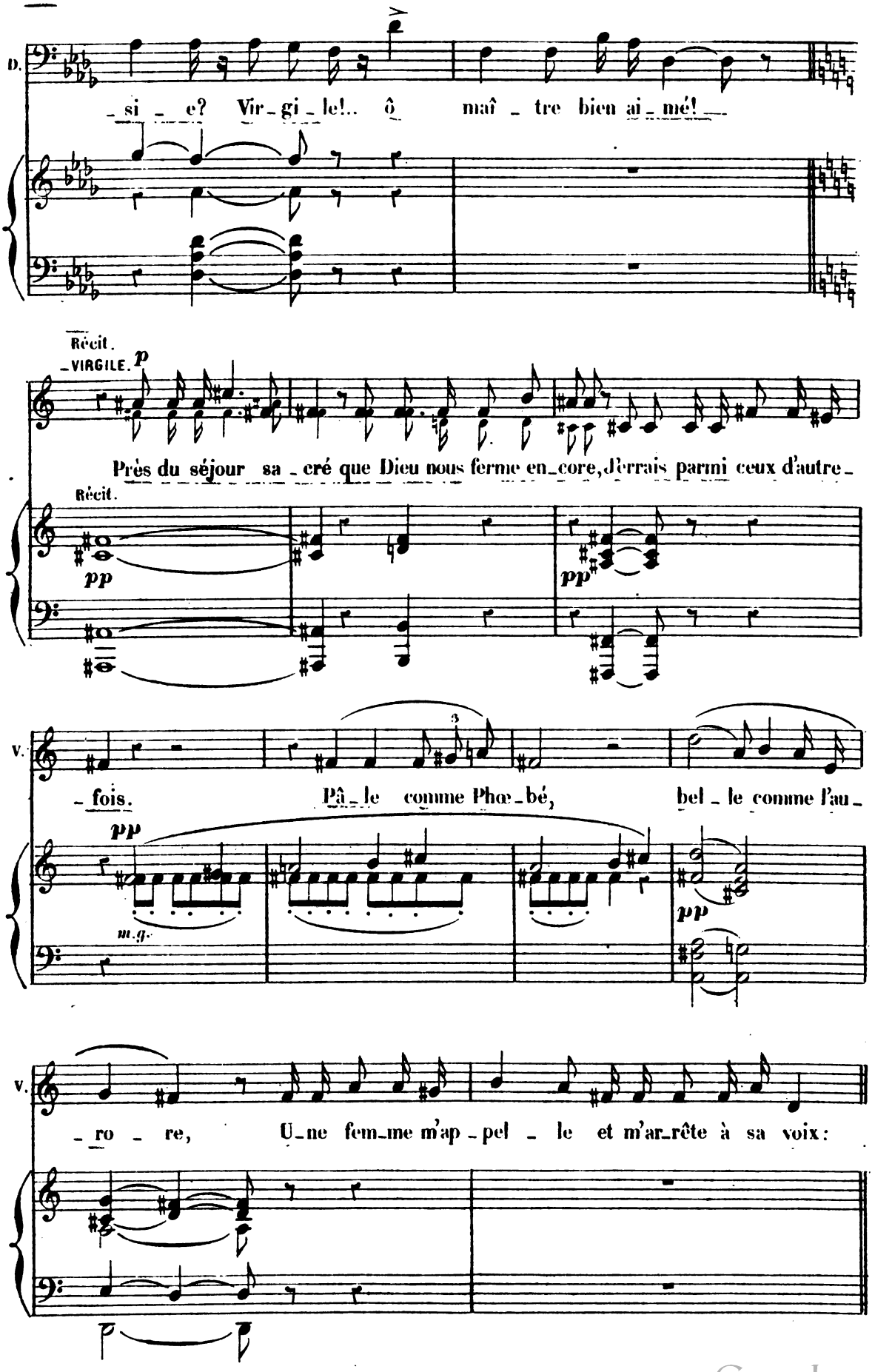

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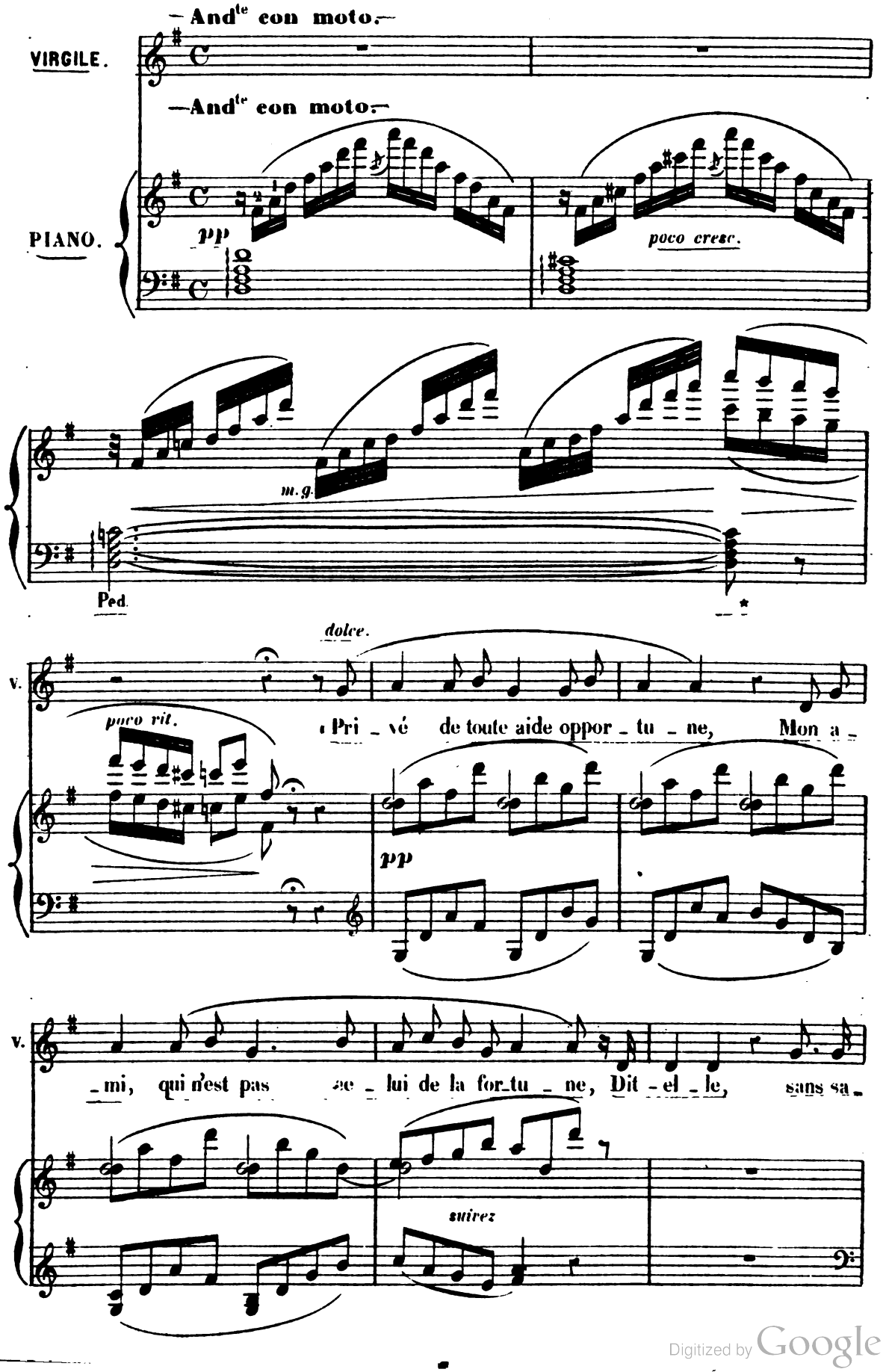
AIR.



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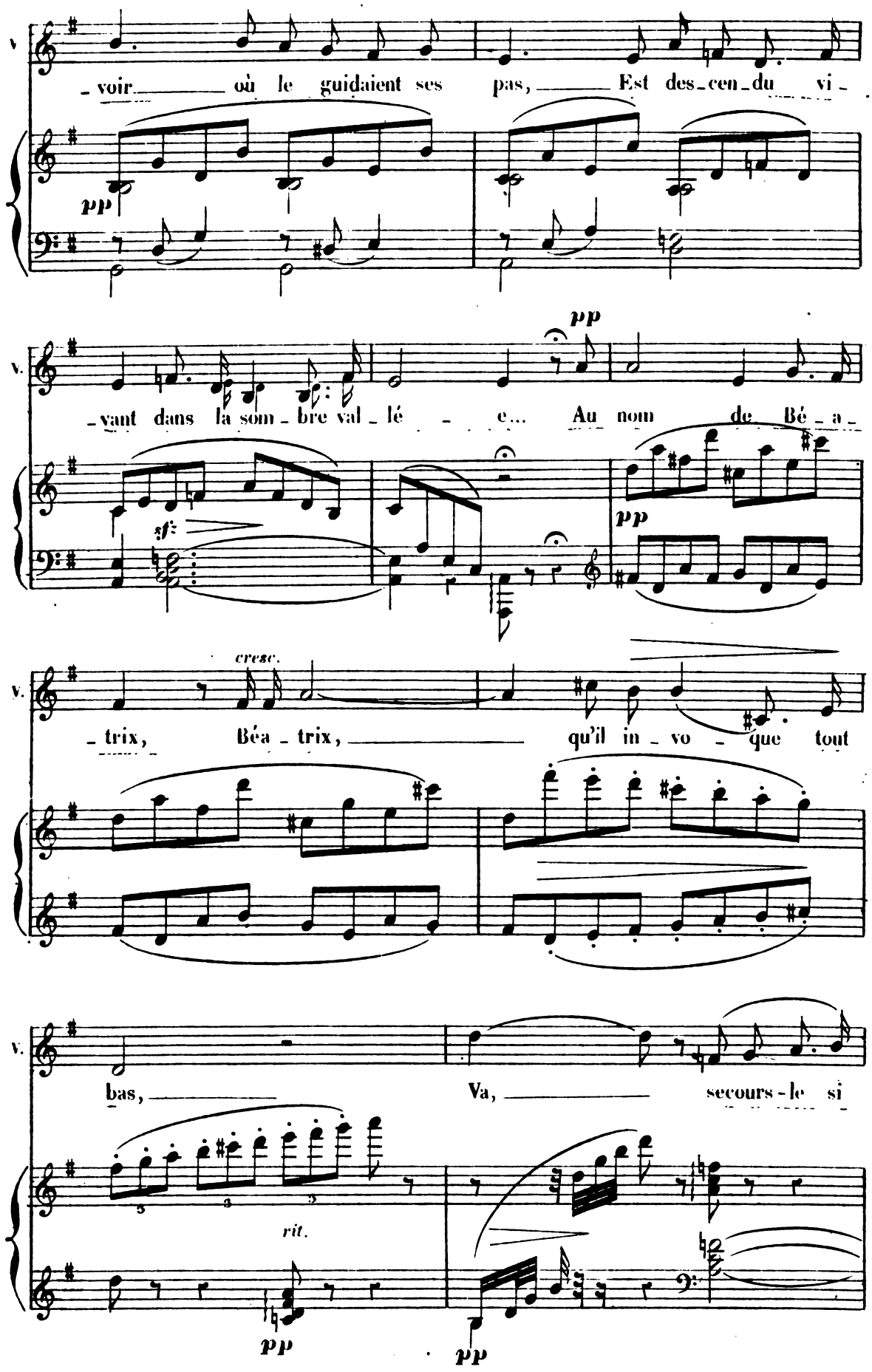

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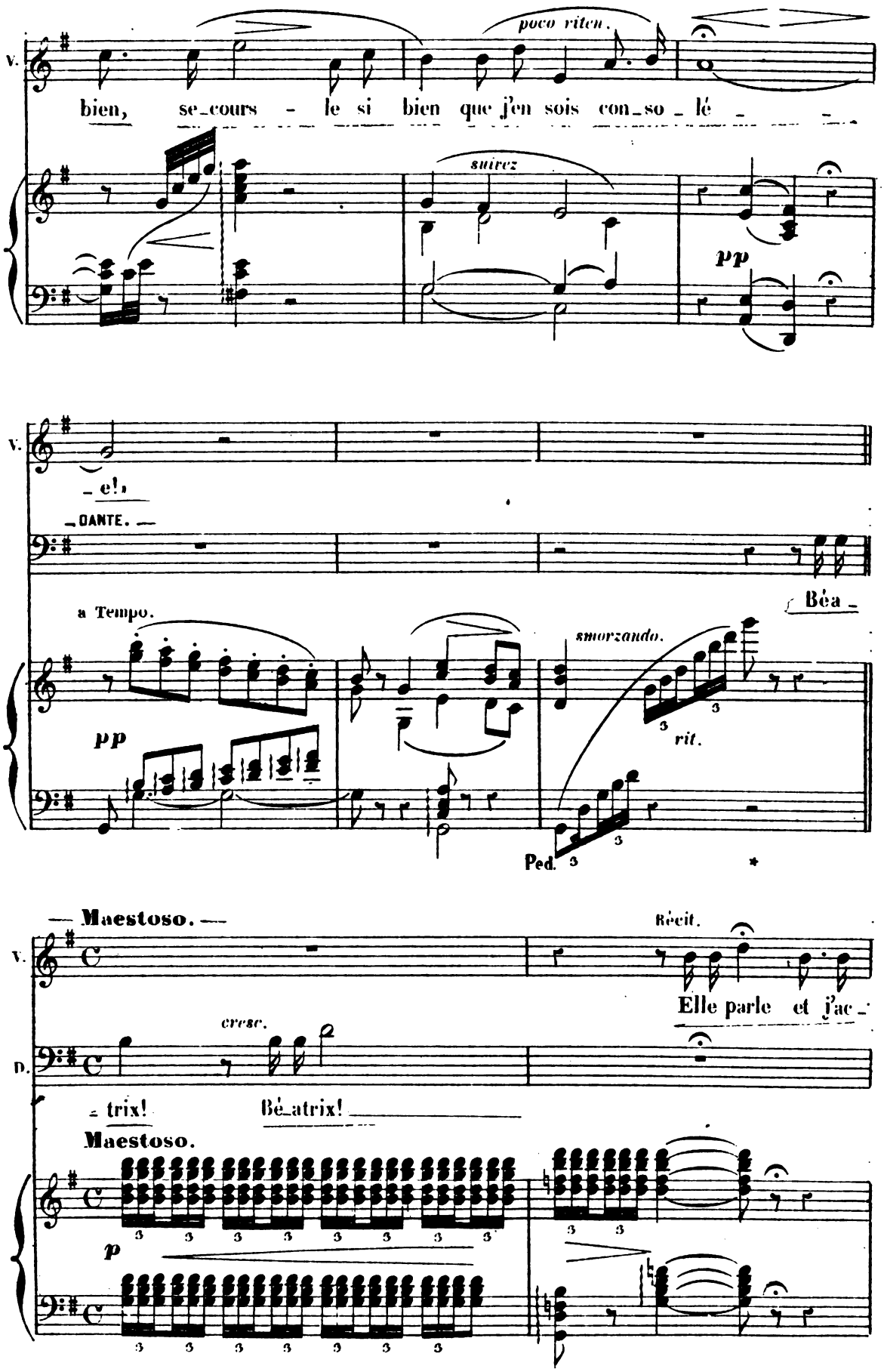

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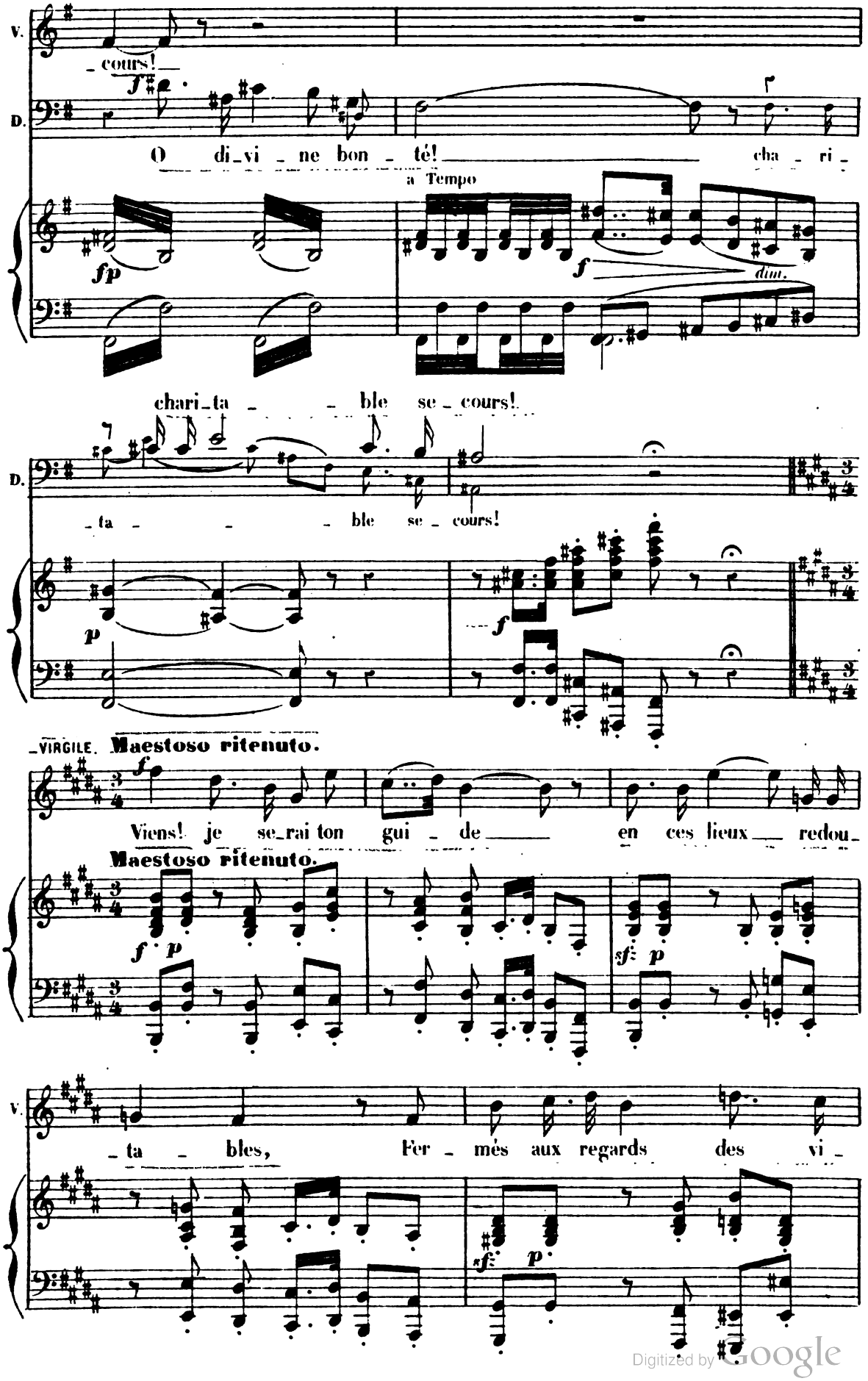

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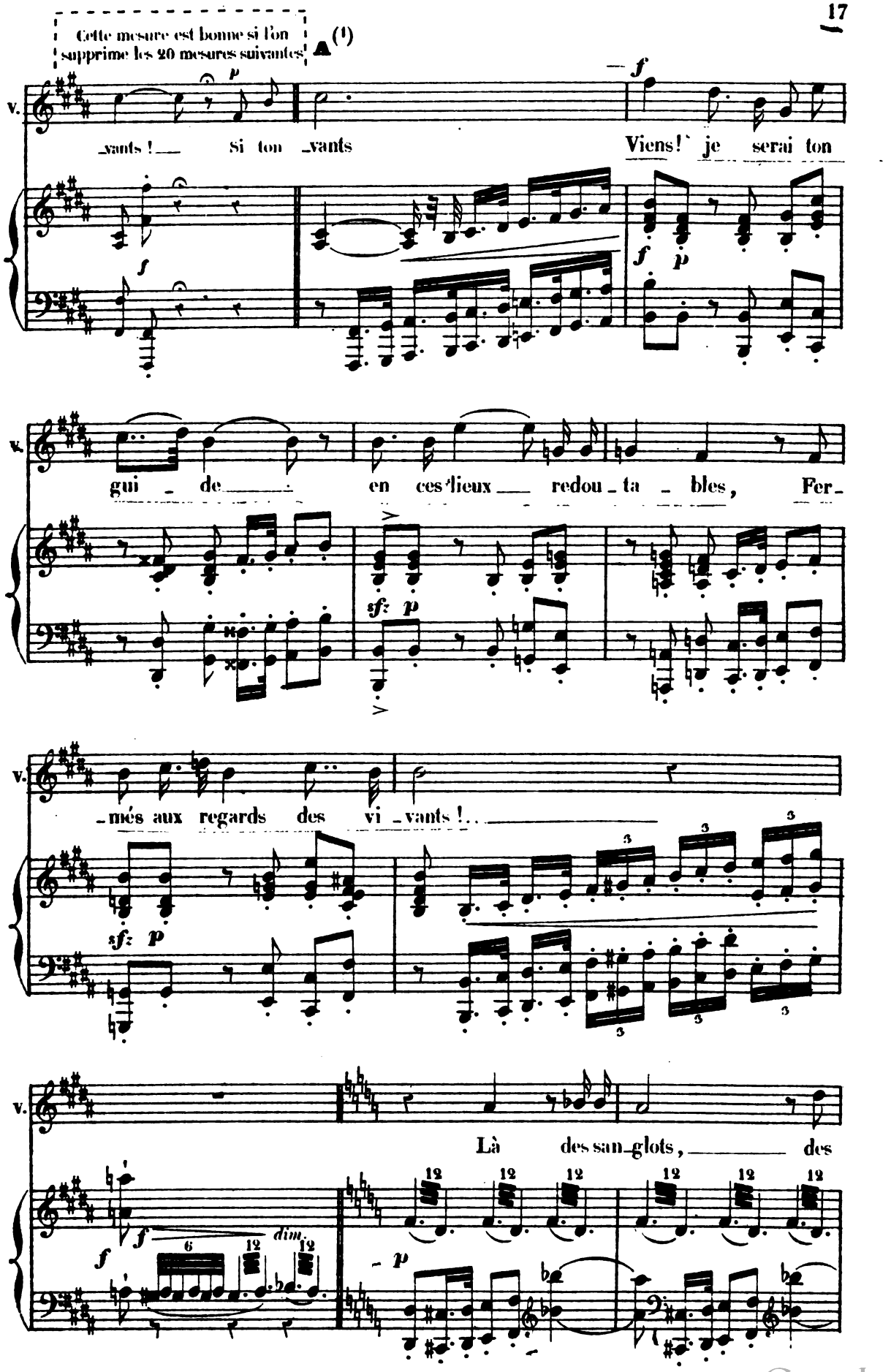
Cette mesure est bonne si l'on supprime les 20 mesures suivantes



527. (1) Coupure facultative de **A** à **B**.

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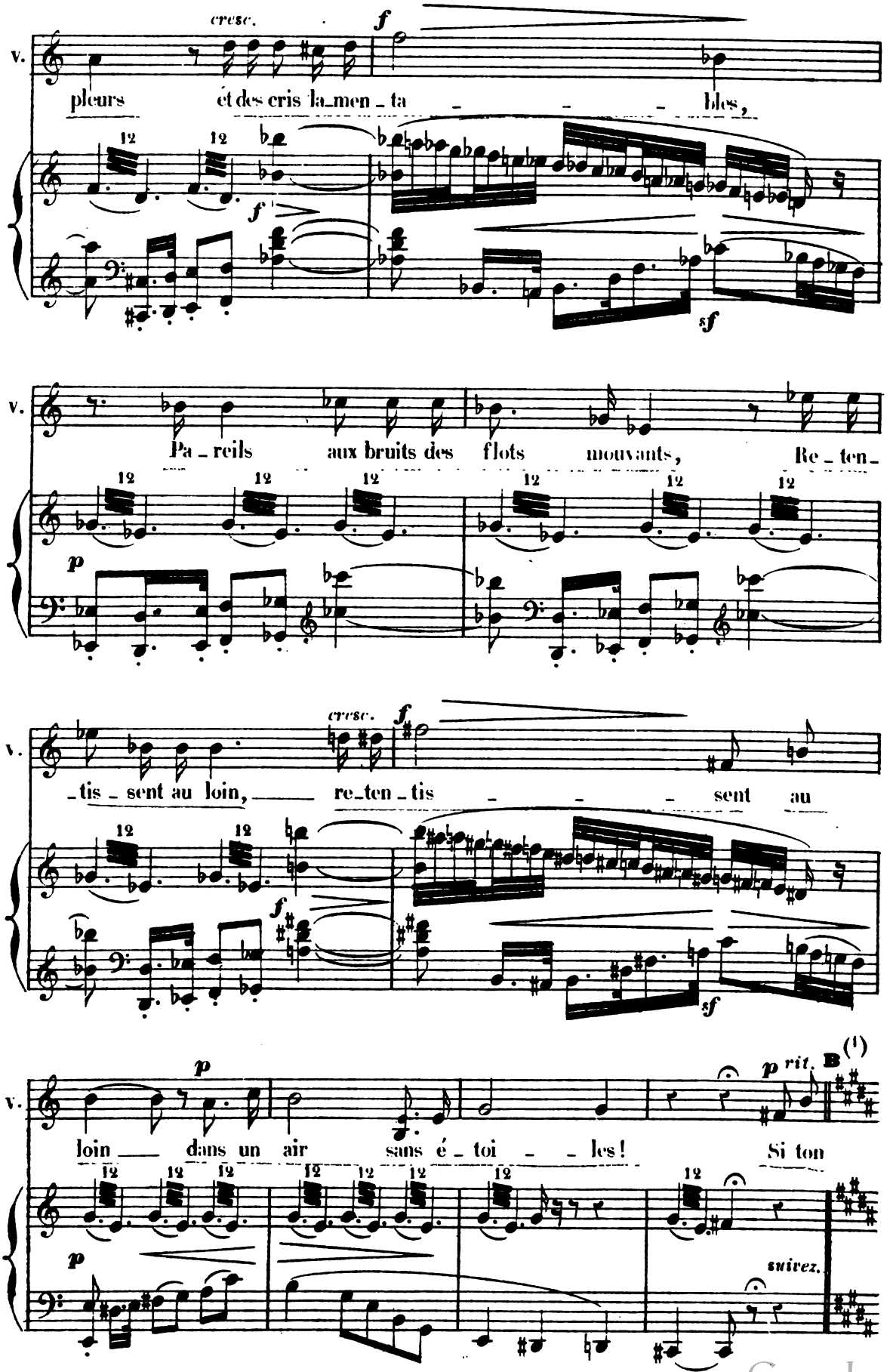

(1) Fin de la coupure.

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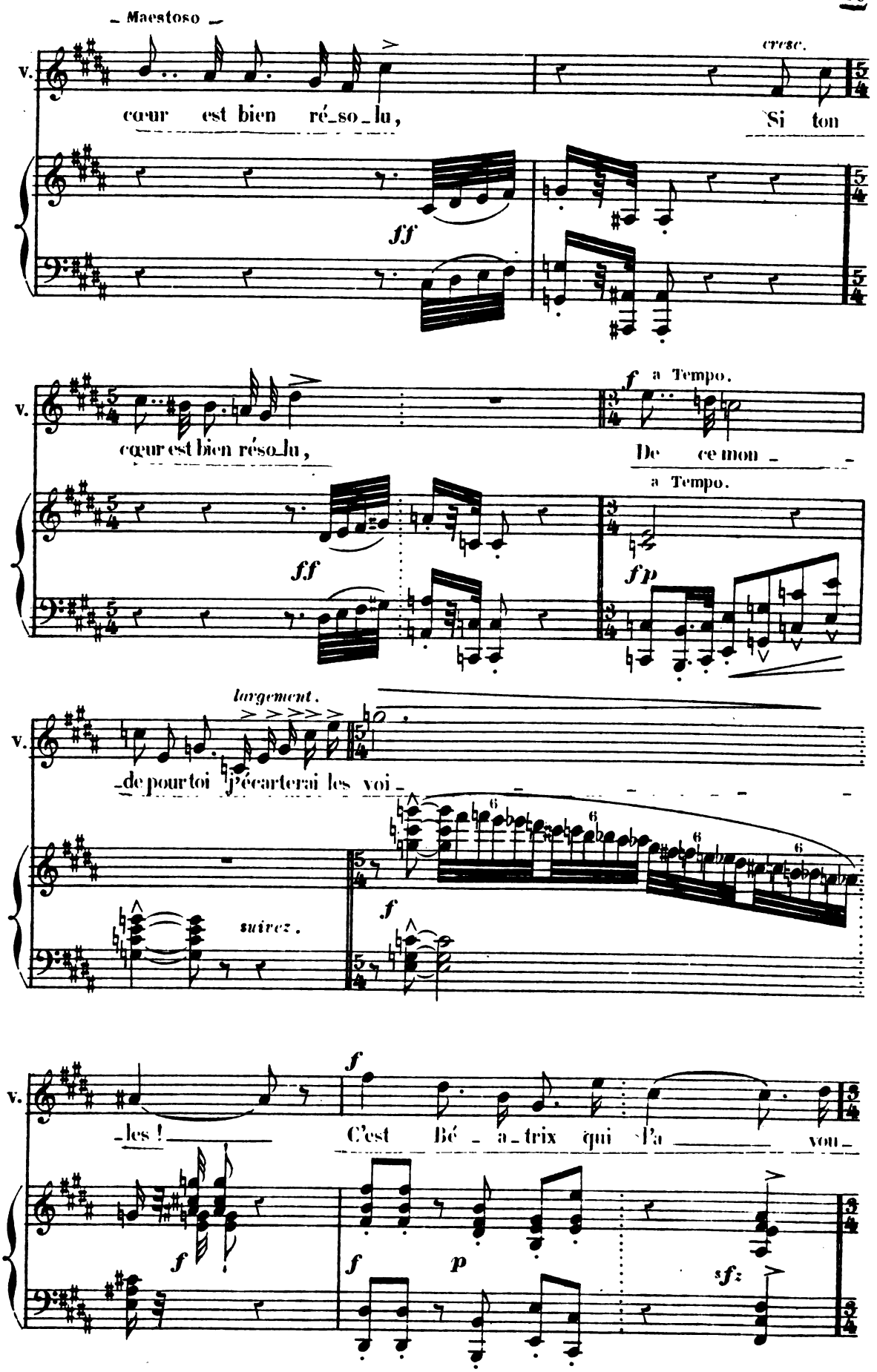

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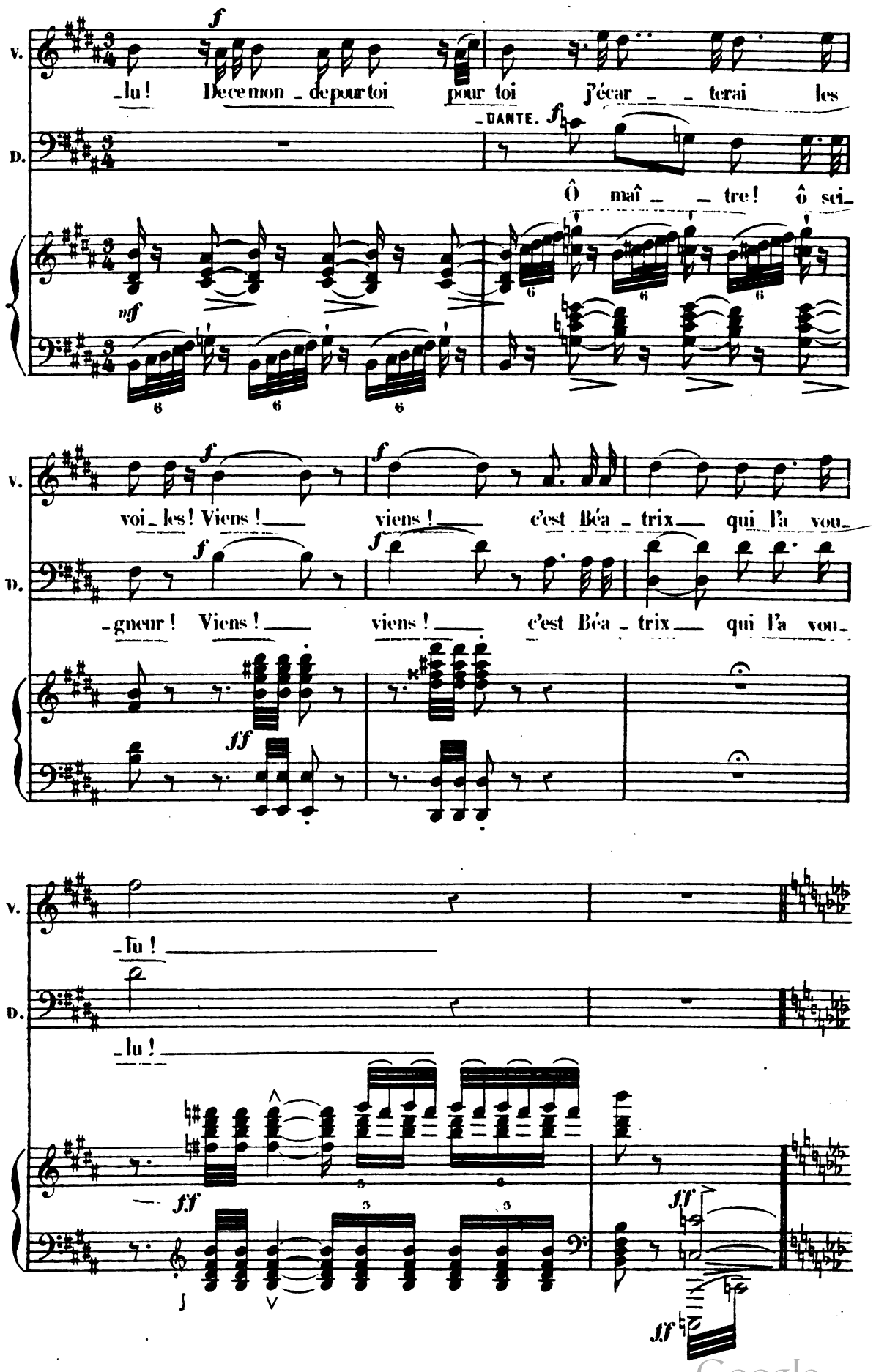

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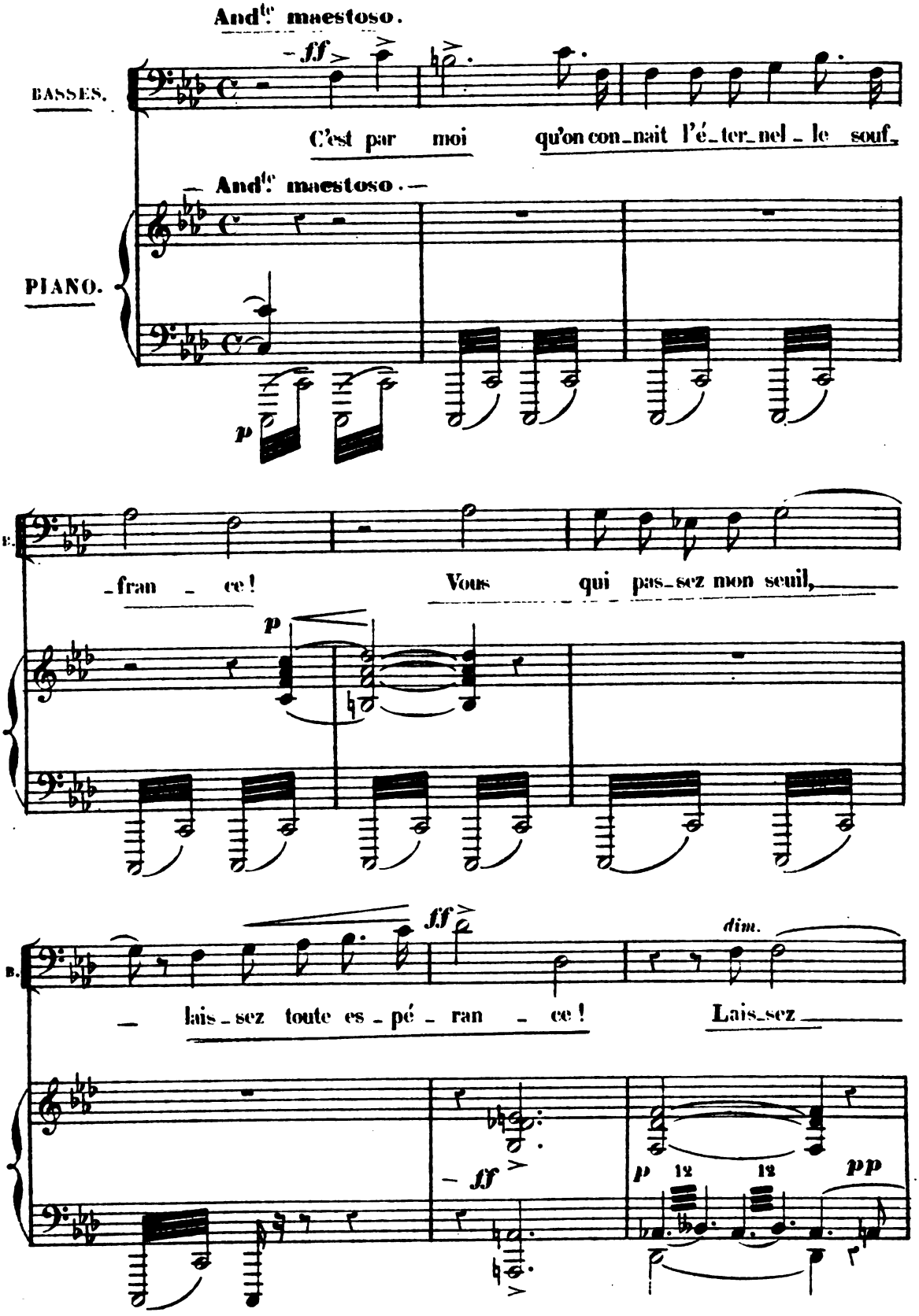
CHŒUR INVISIBLE



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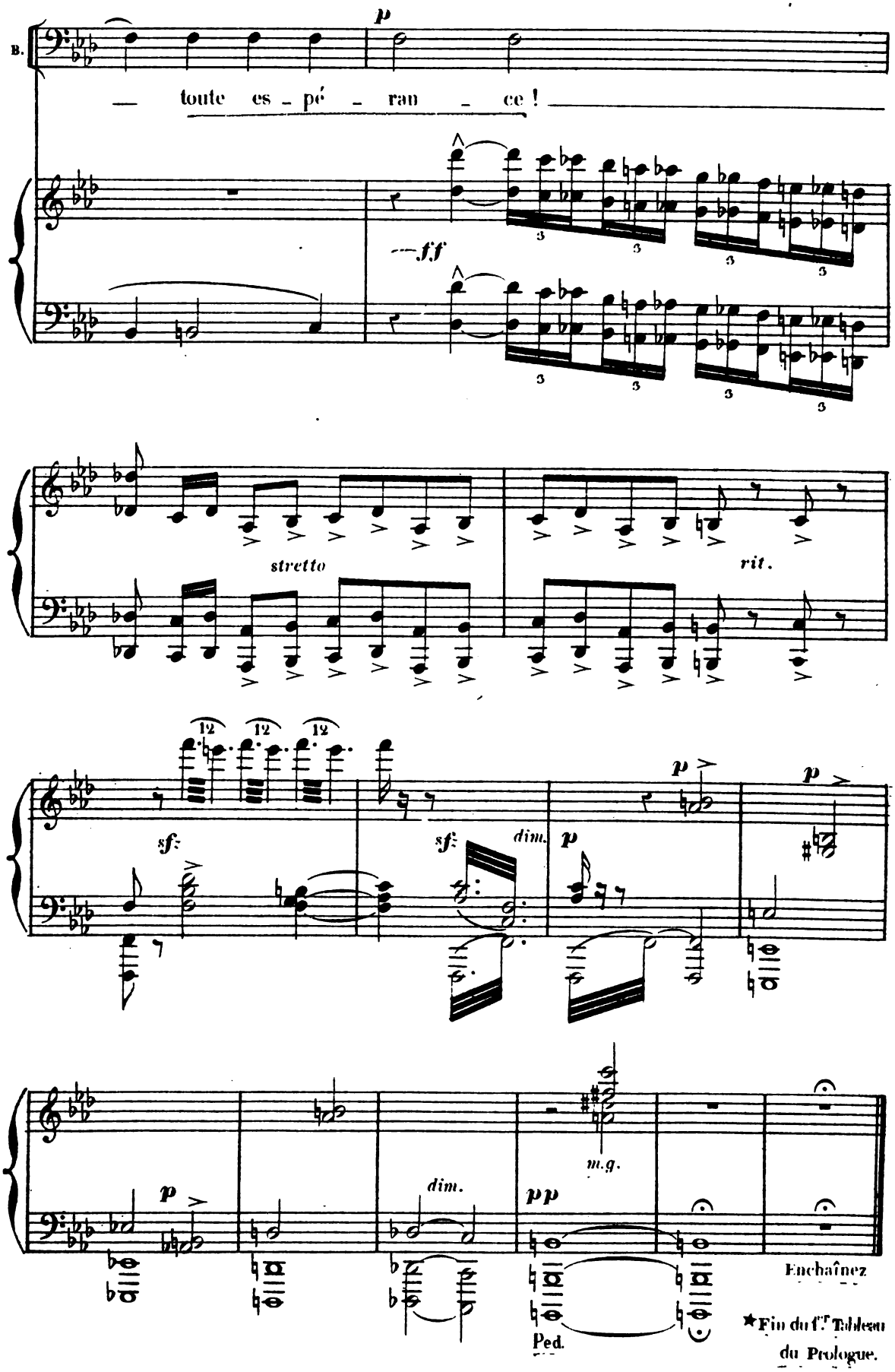

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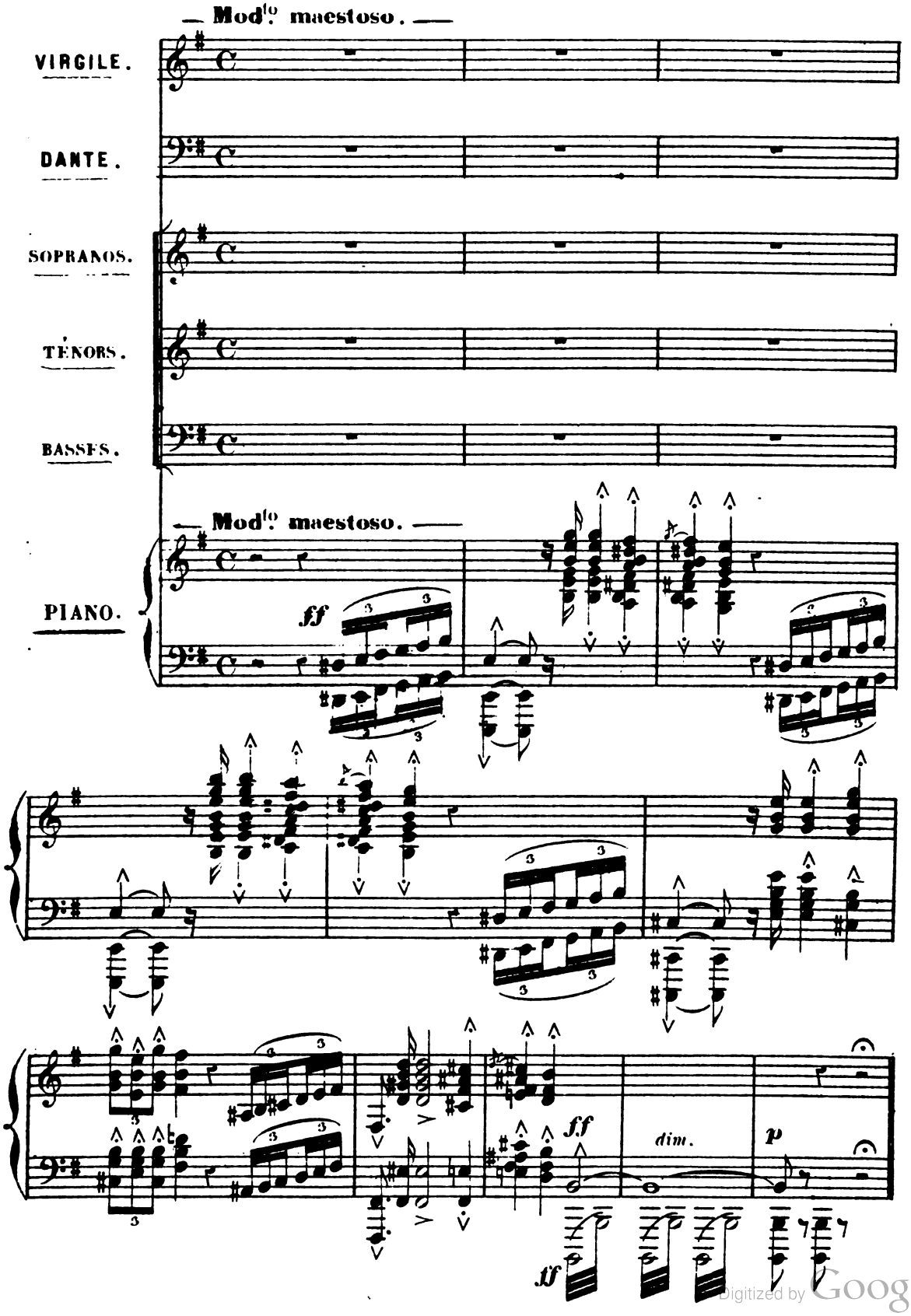
1er CERCLE DE L'ENFER.

SYMPHONIE ET CHŒUR DES DAMNÉS.



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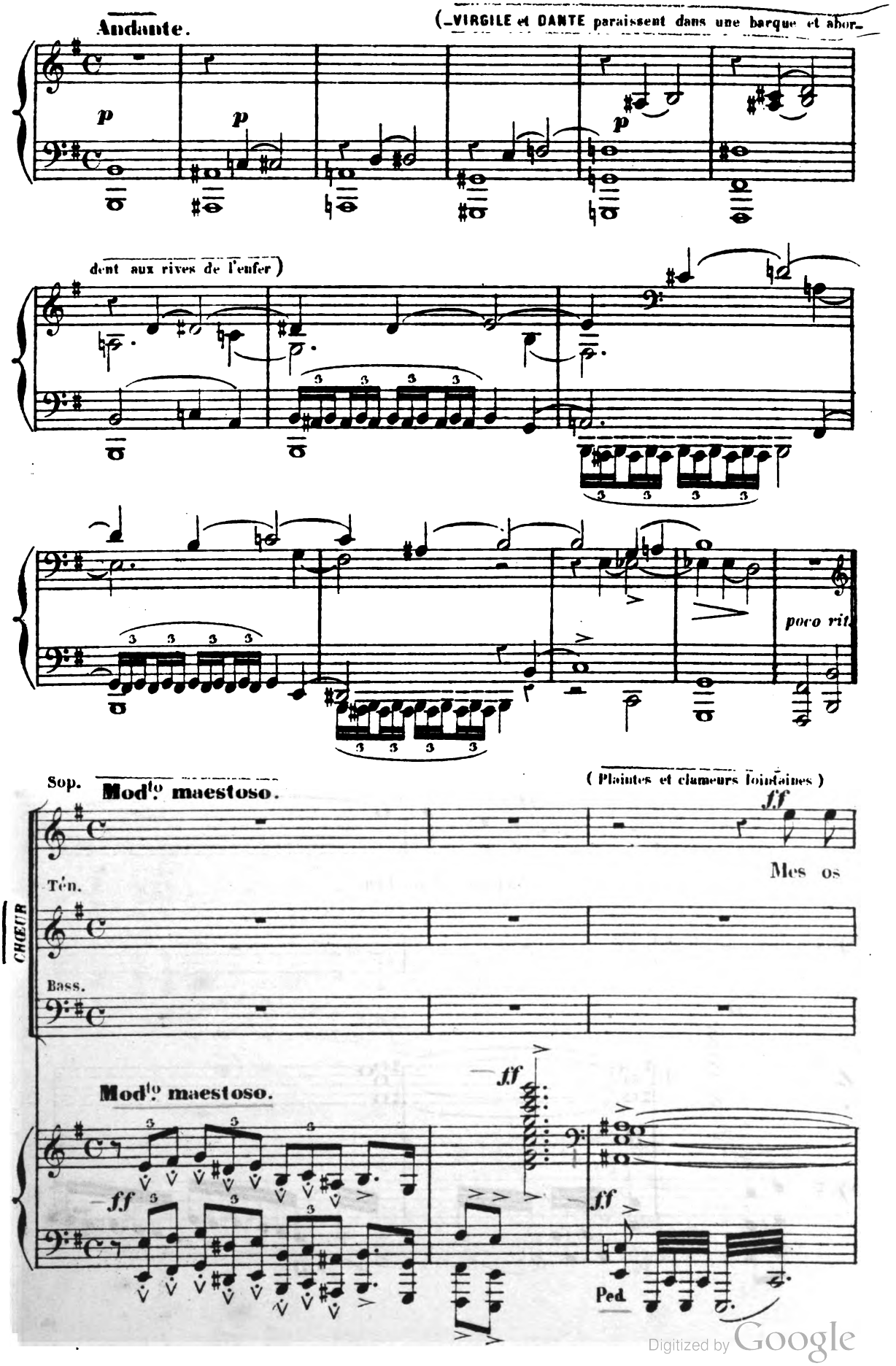

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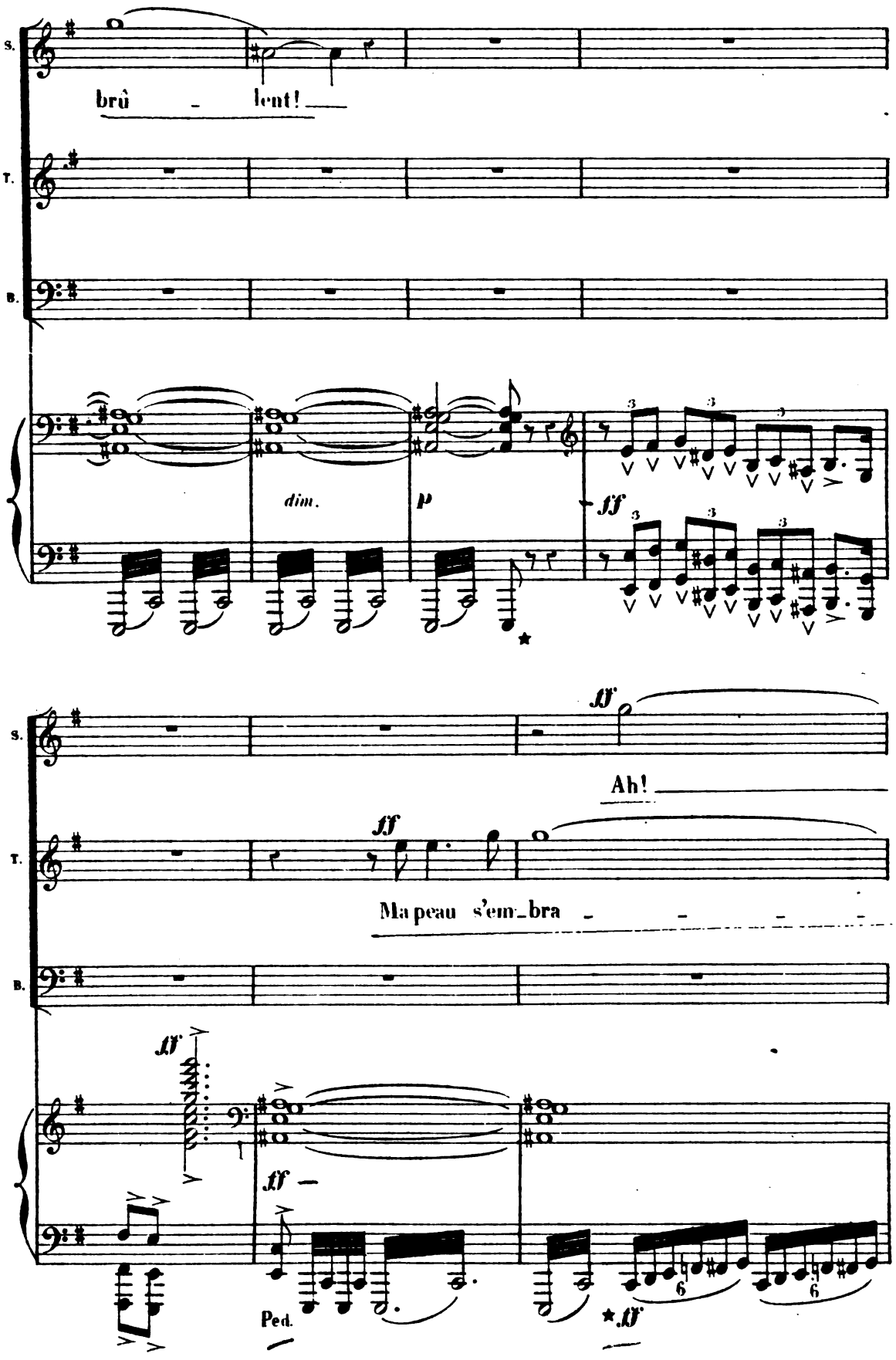

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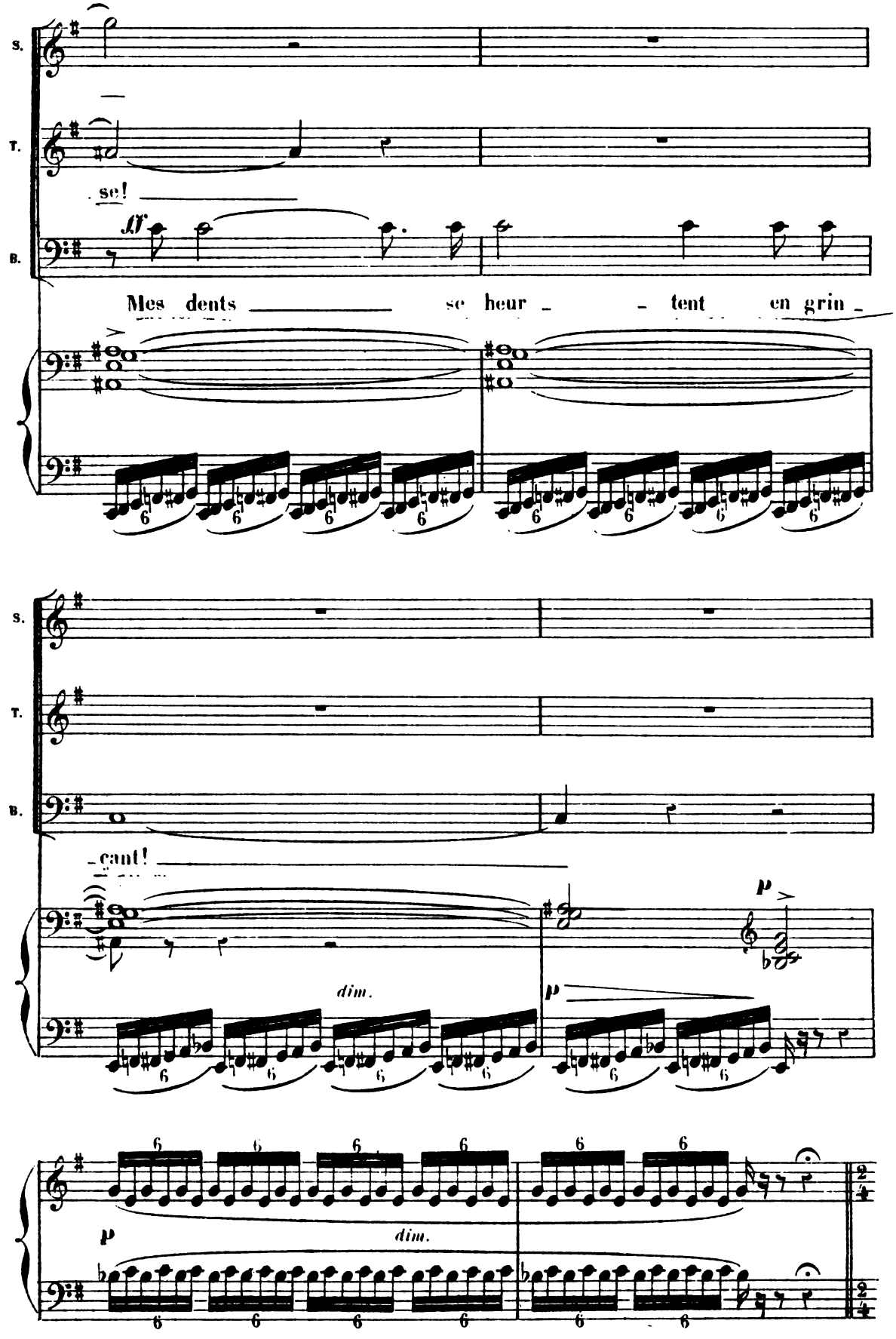

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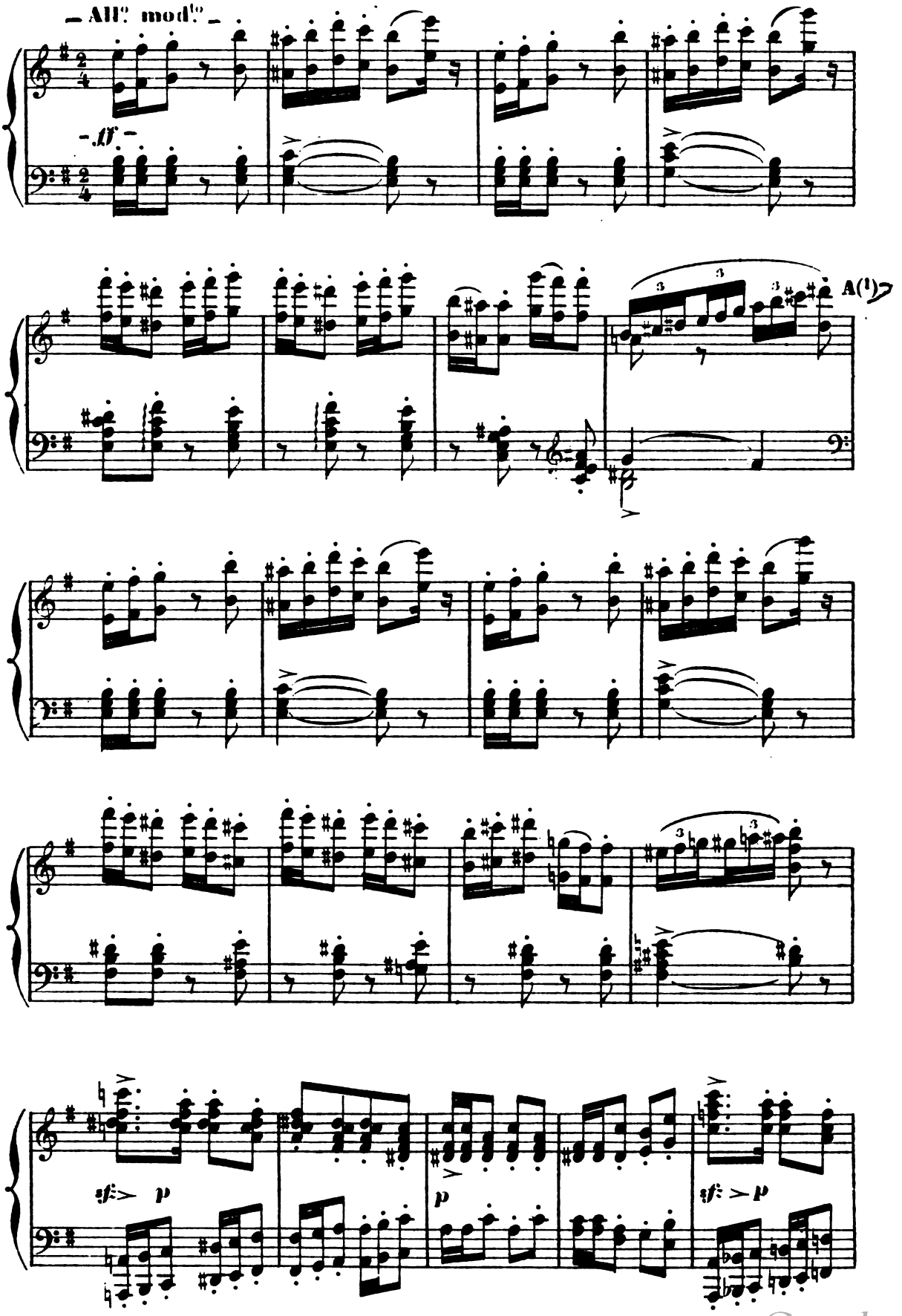
— N.B. Cette pièce symphonique et le chœur des damnés peuvent être supprimés en totalité de la page 27 à la page 41 dans les théâtres qui ne comportent pas de grande mise en scène. —



(1) Coupure théâtrale de A à B (16 mesures)

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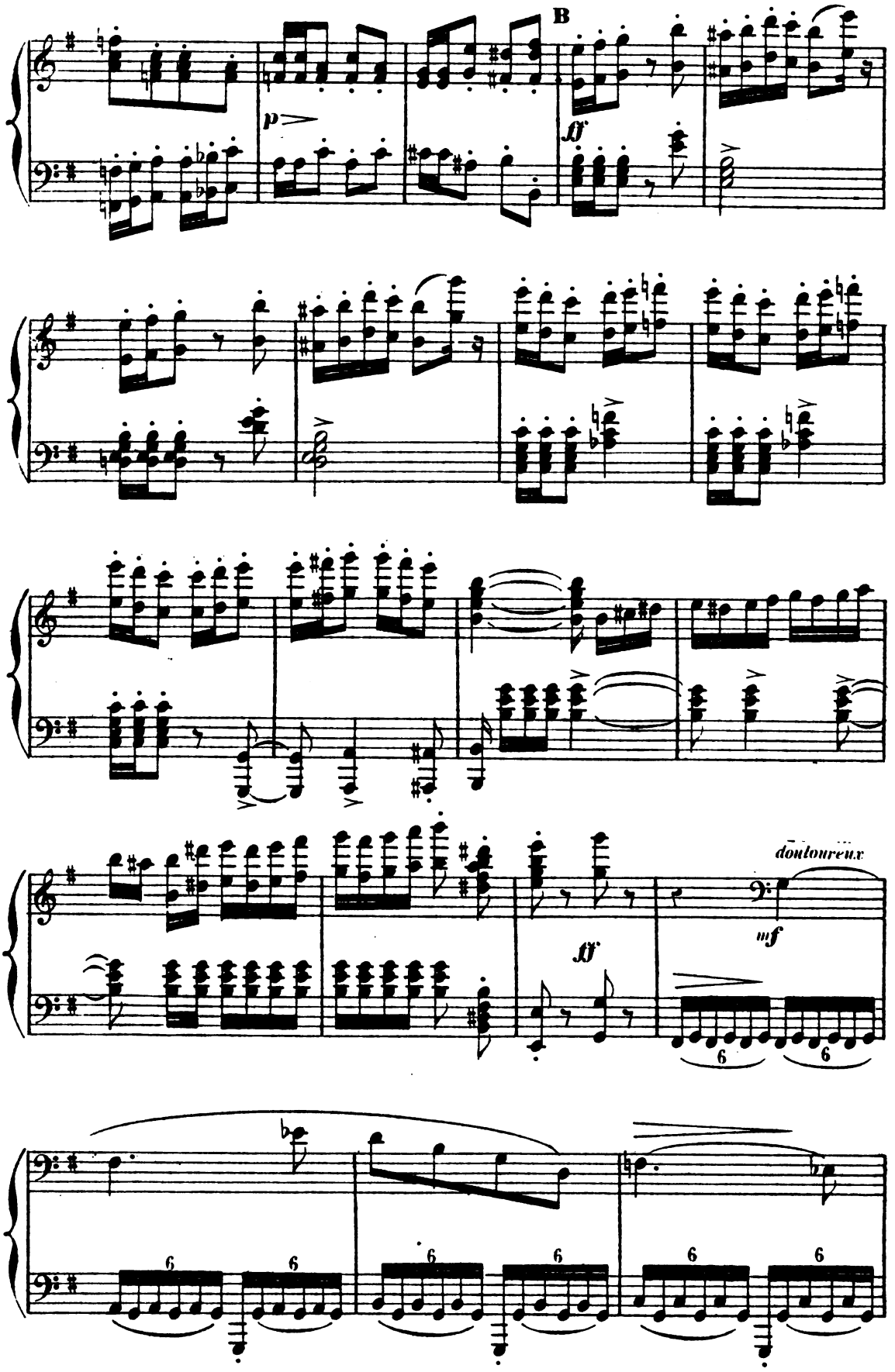

B Fin de la coupure de 16 mesures.

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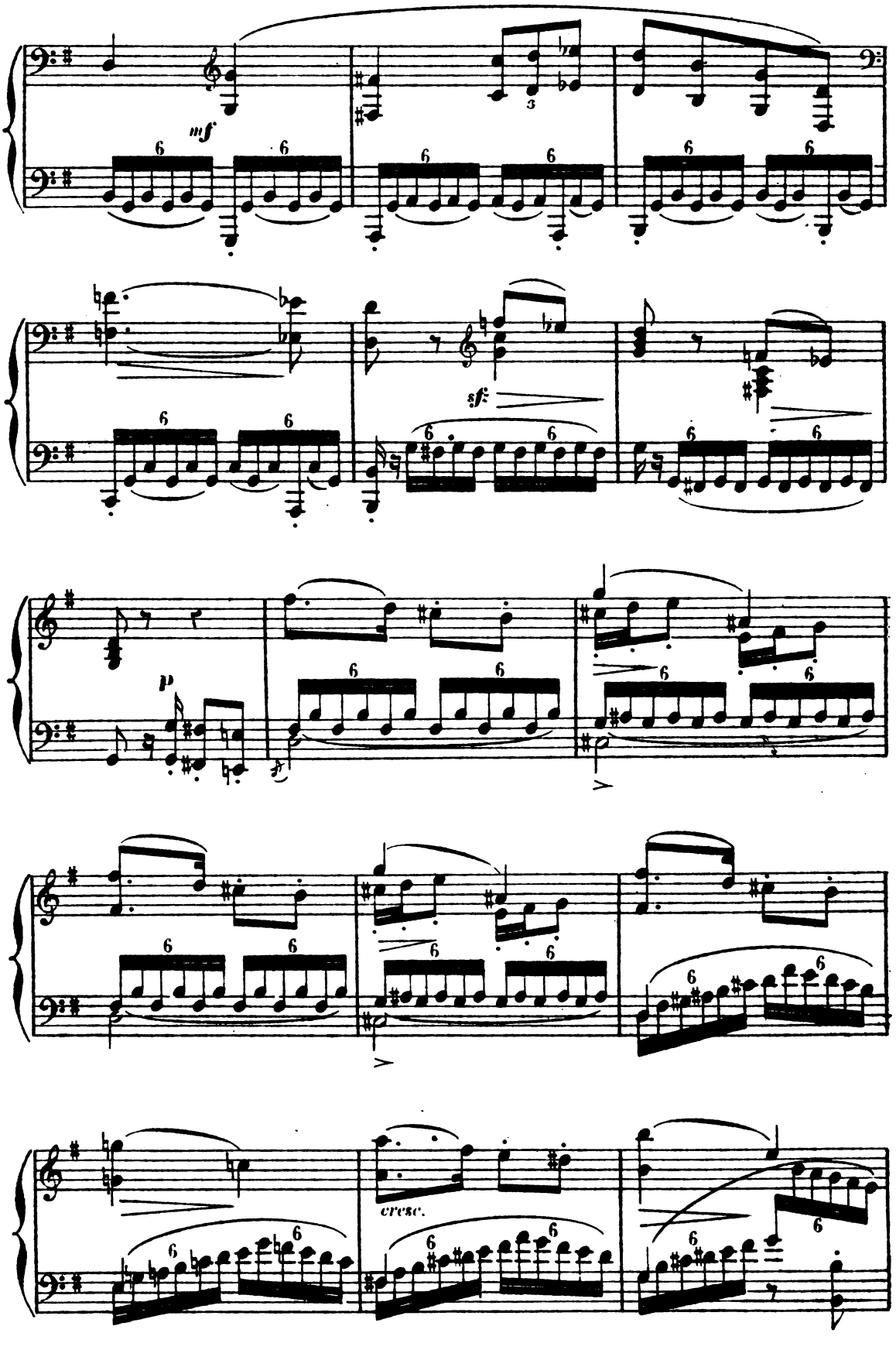

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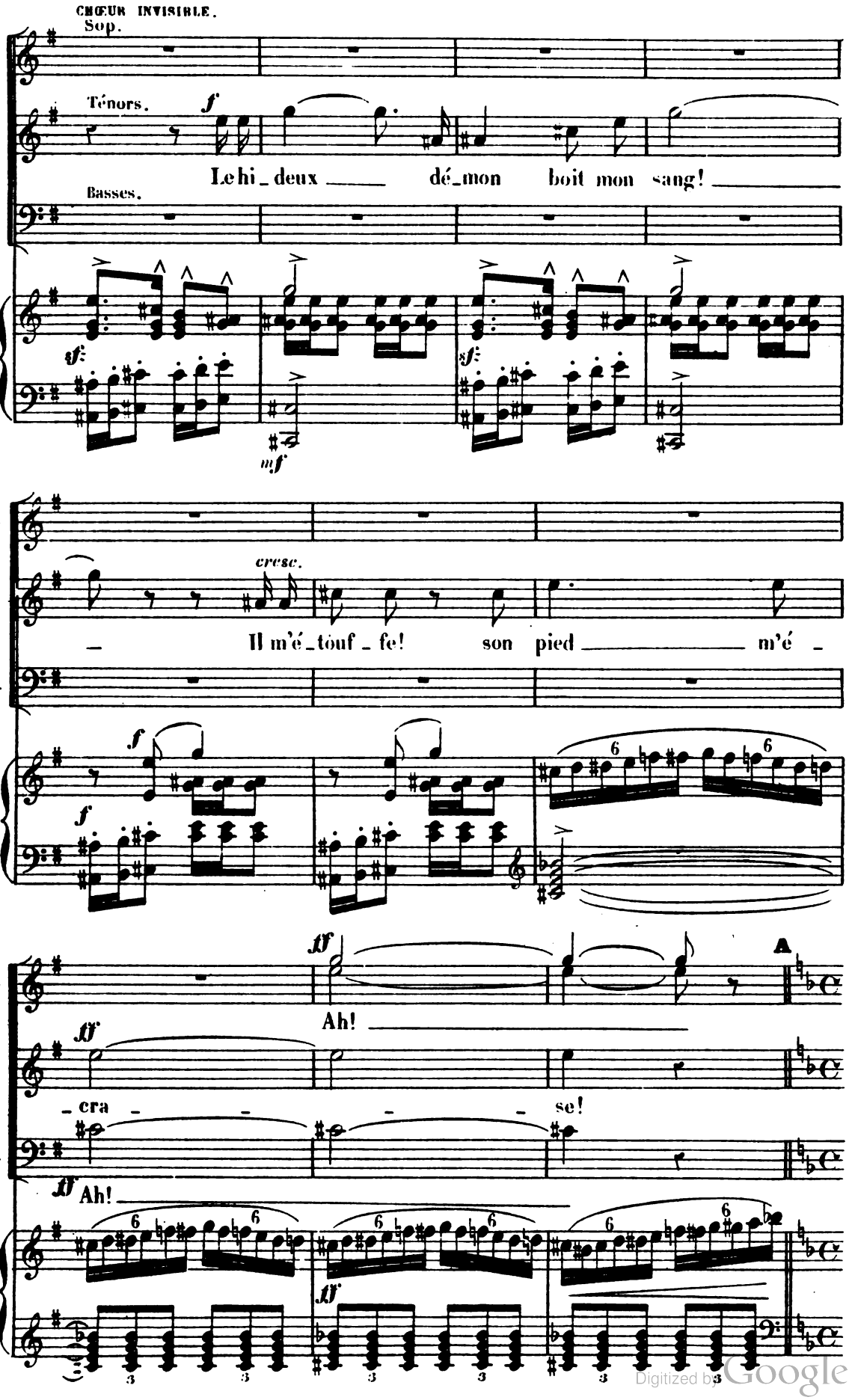

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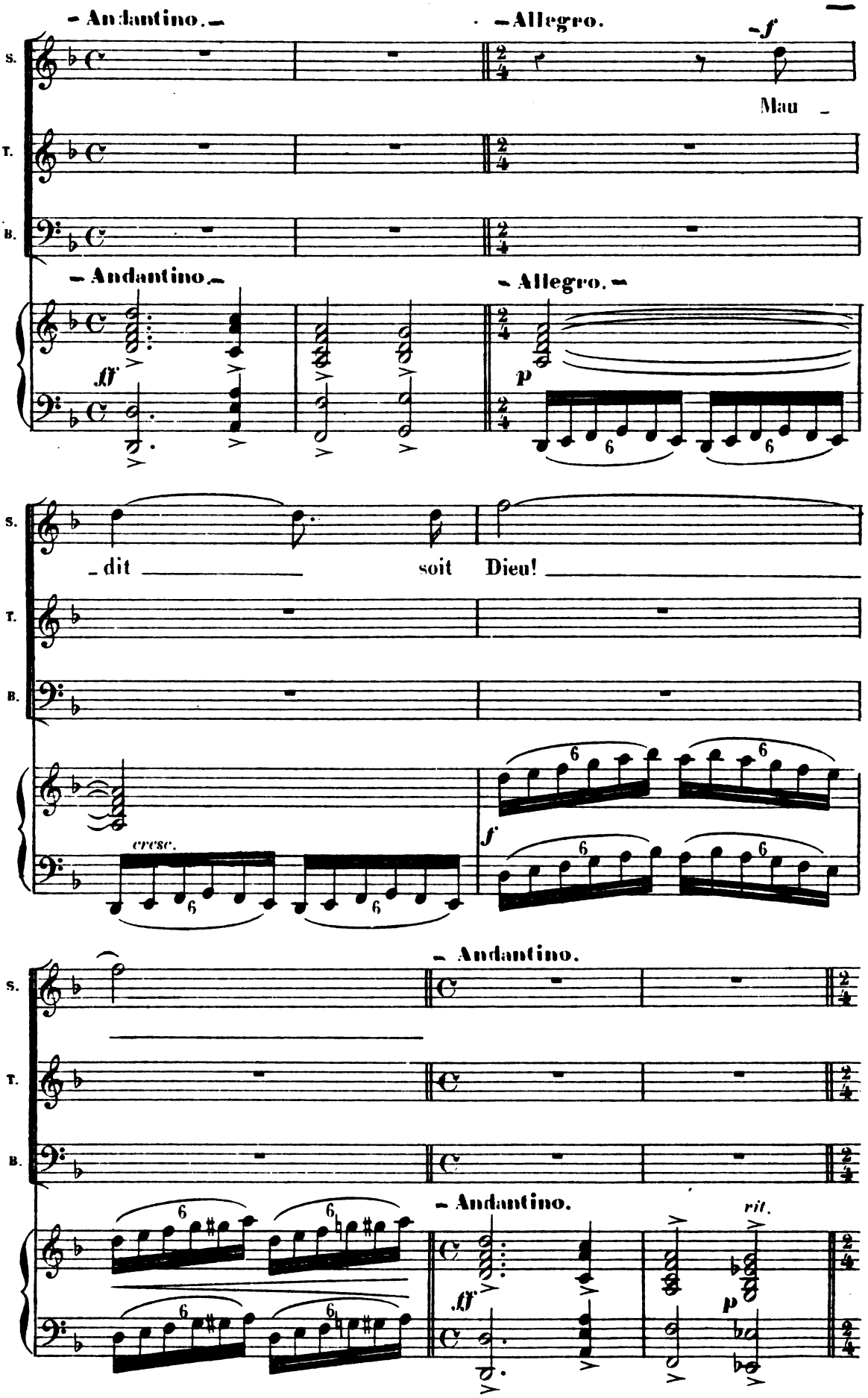

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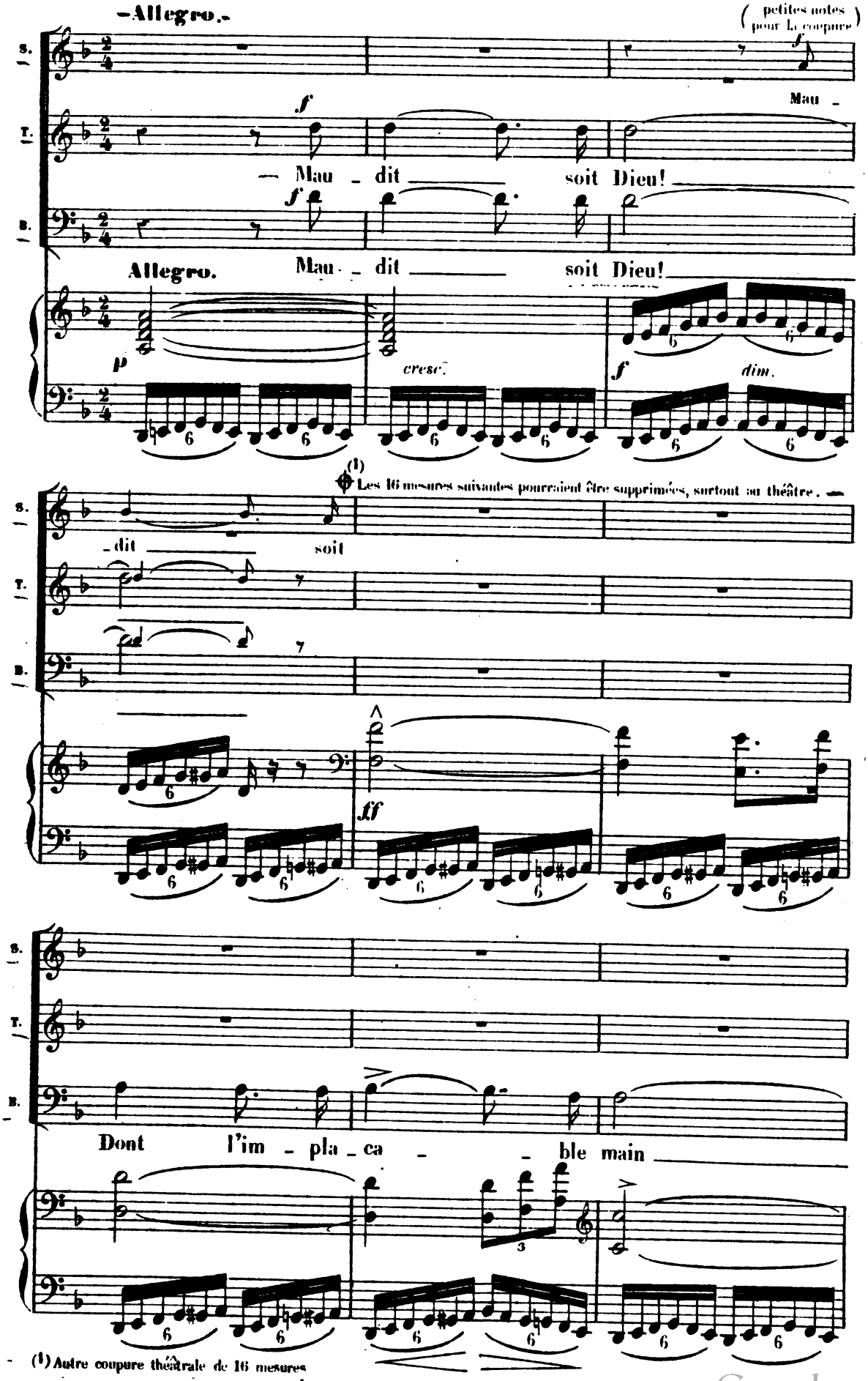

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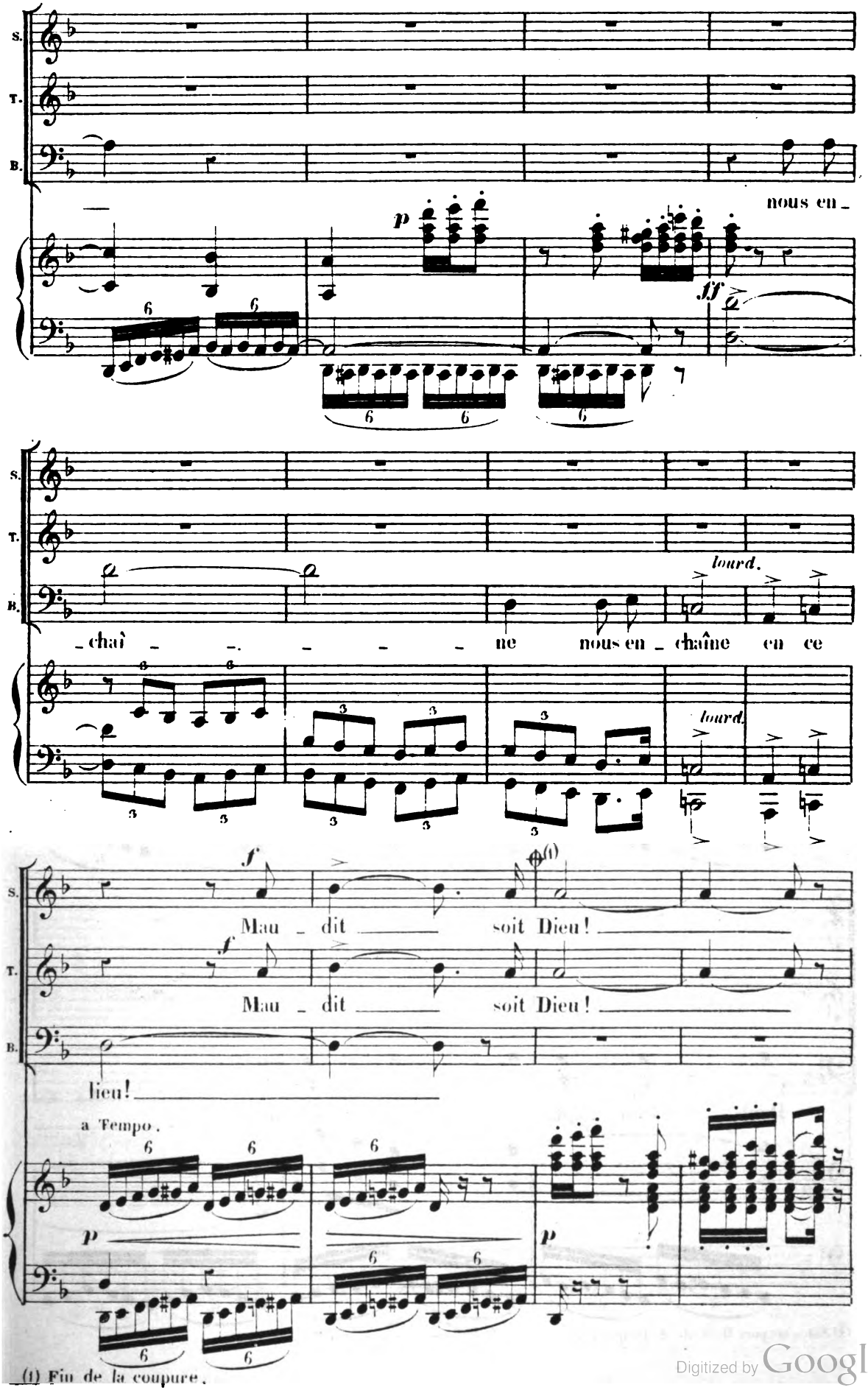

(1) Fin de la coupure.

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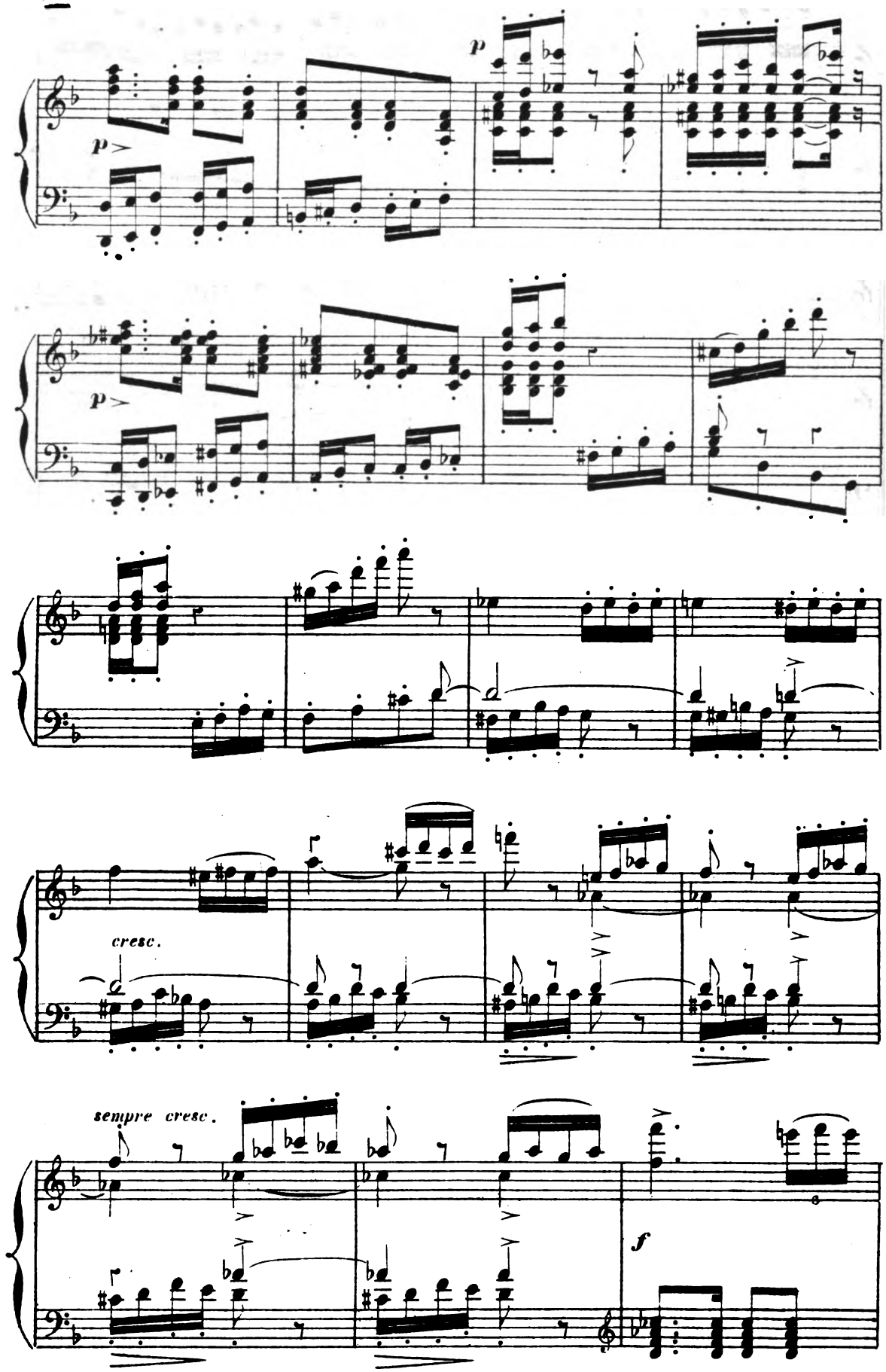

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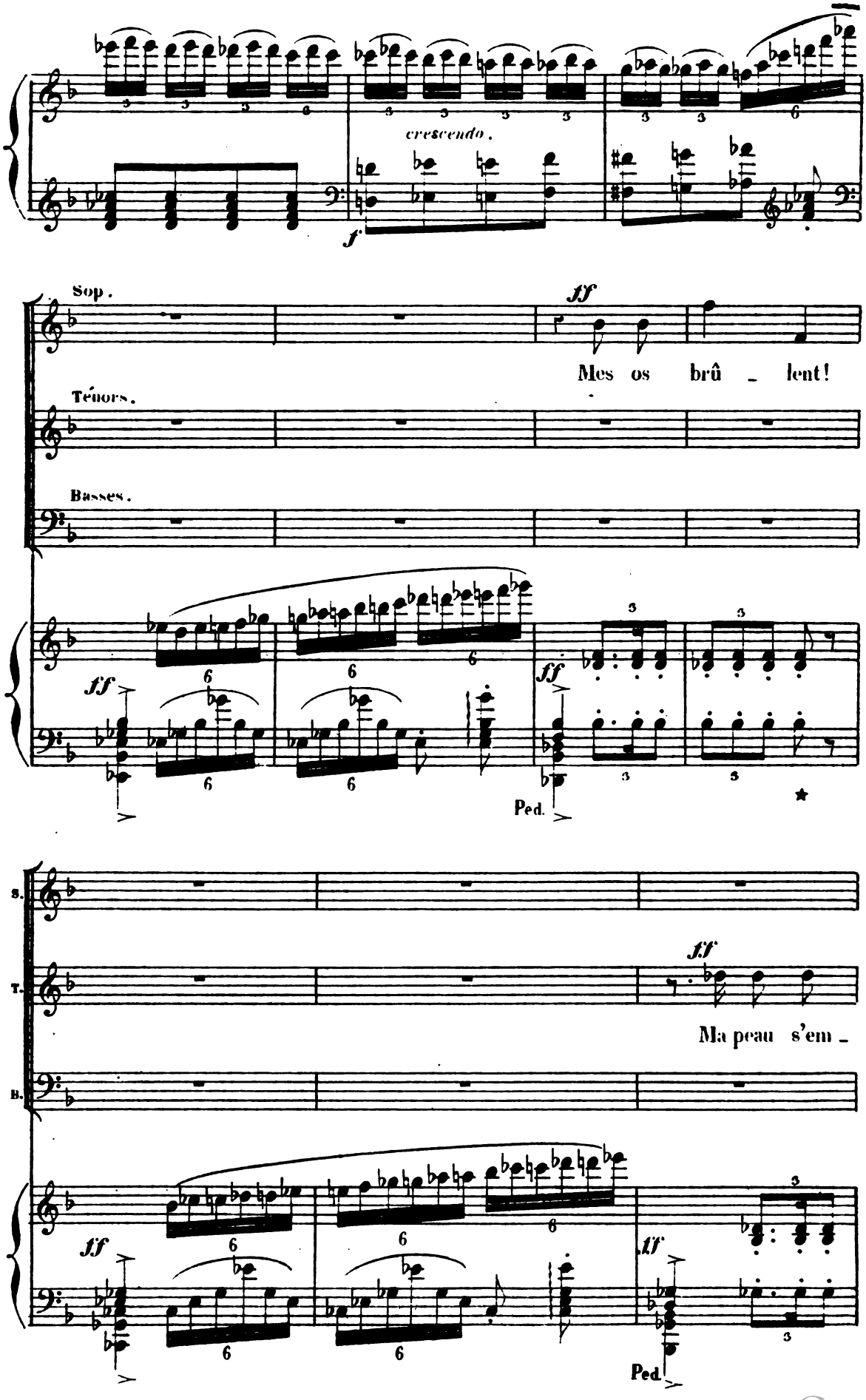

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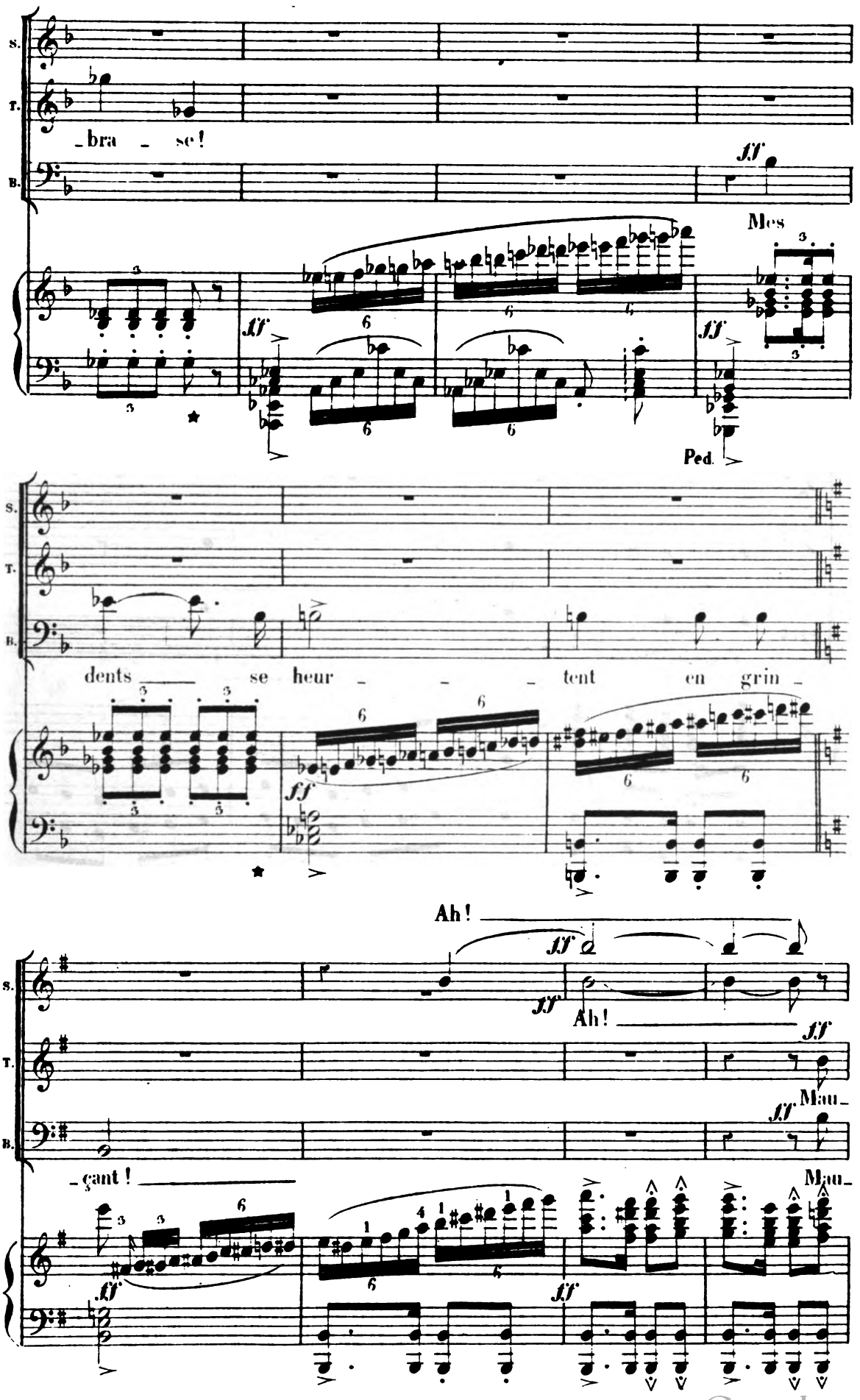

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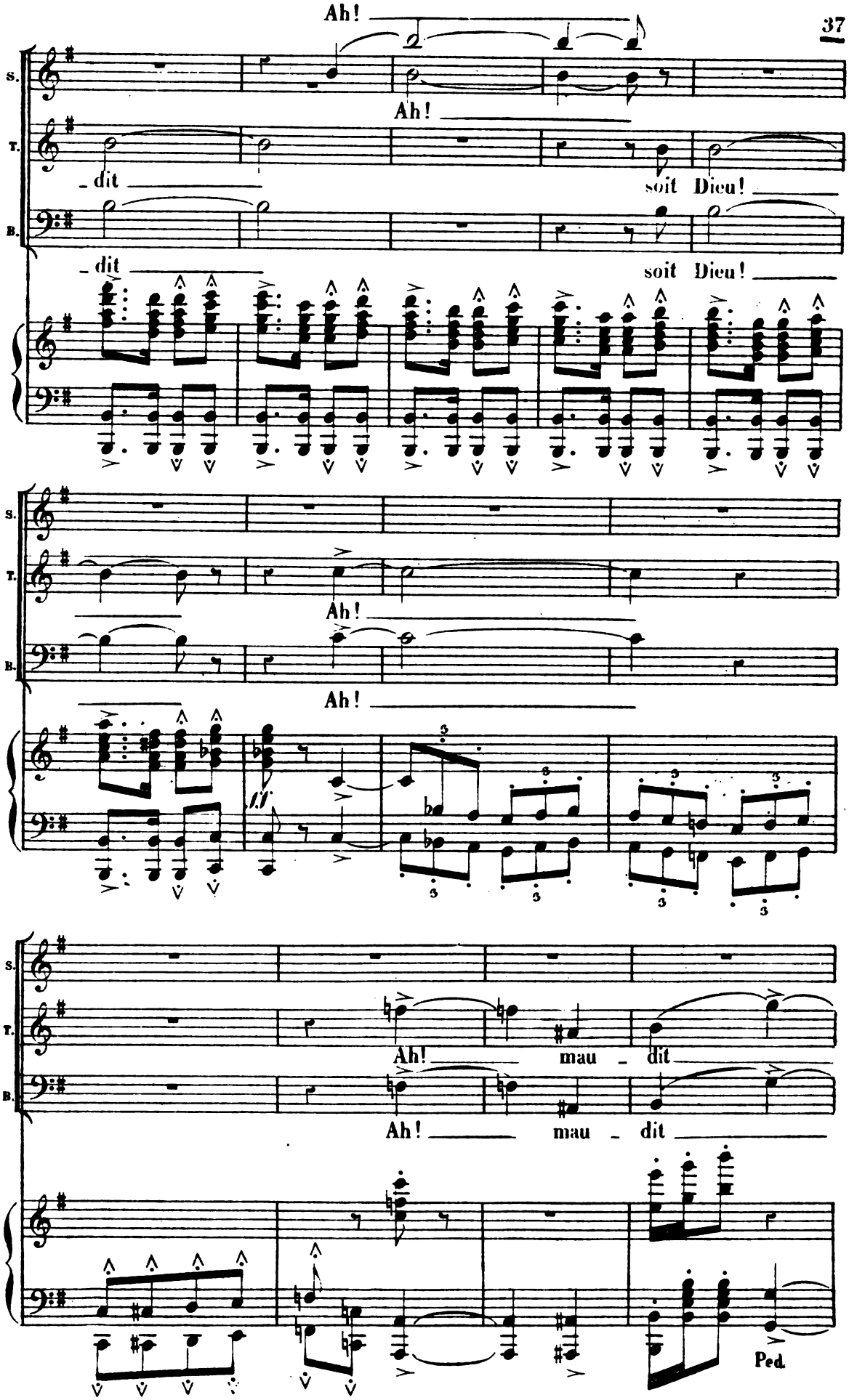

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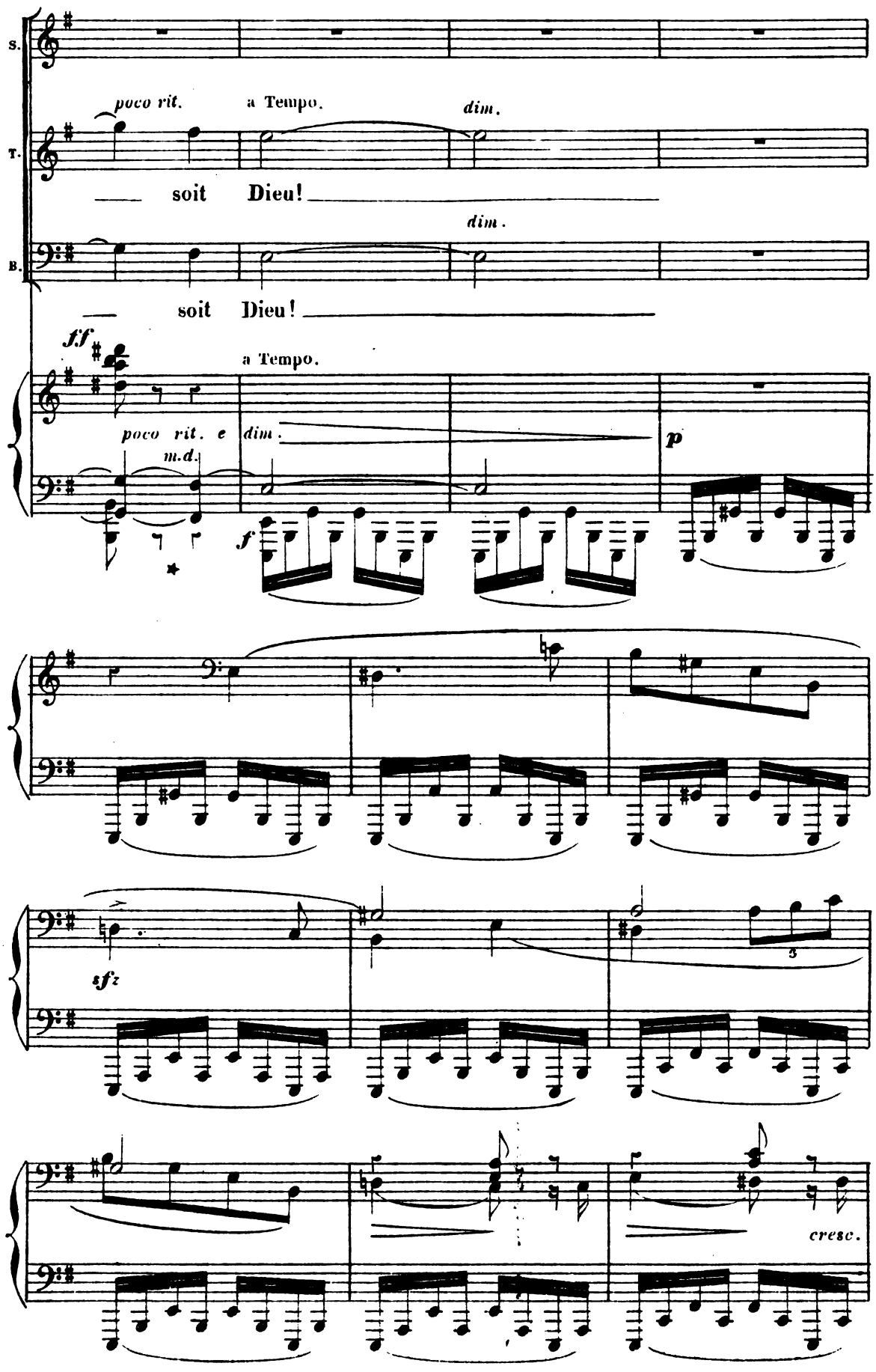

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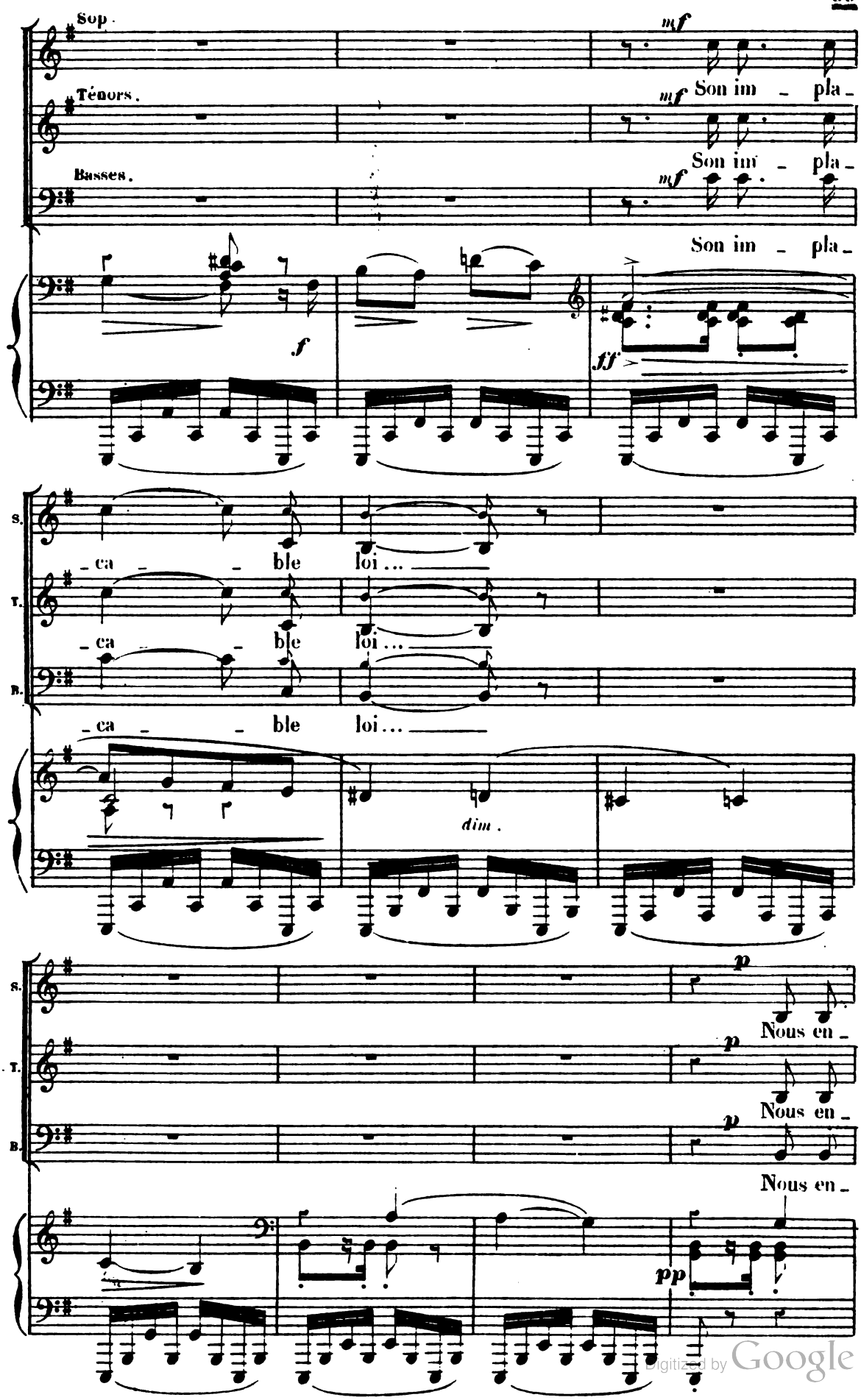

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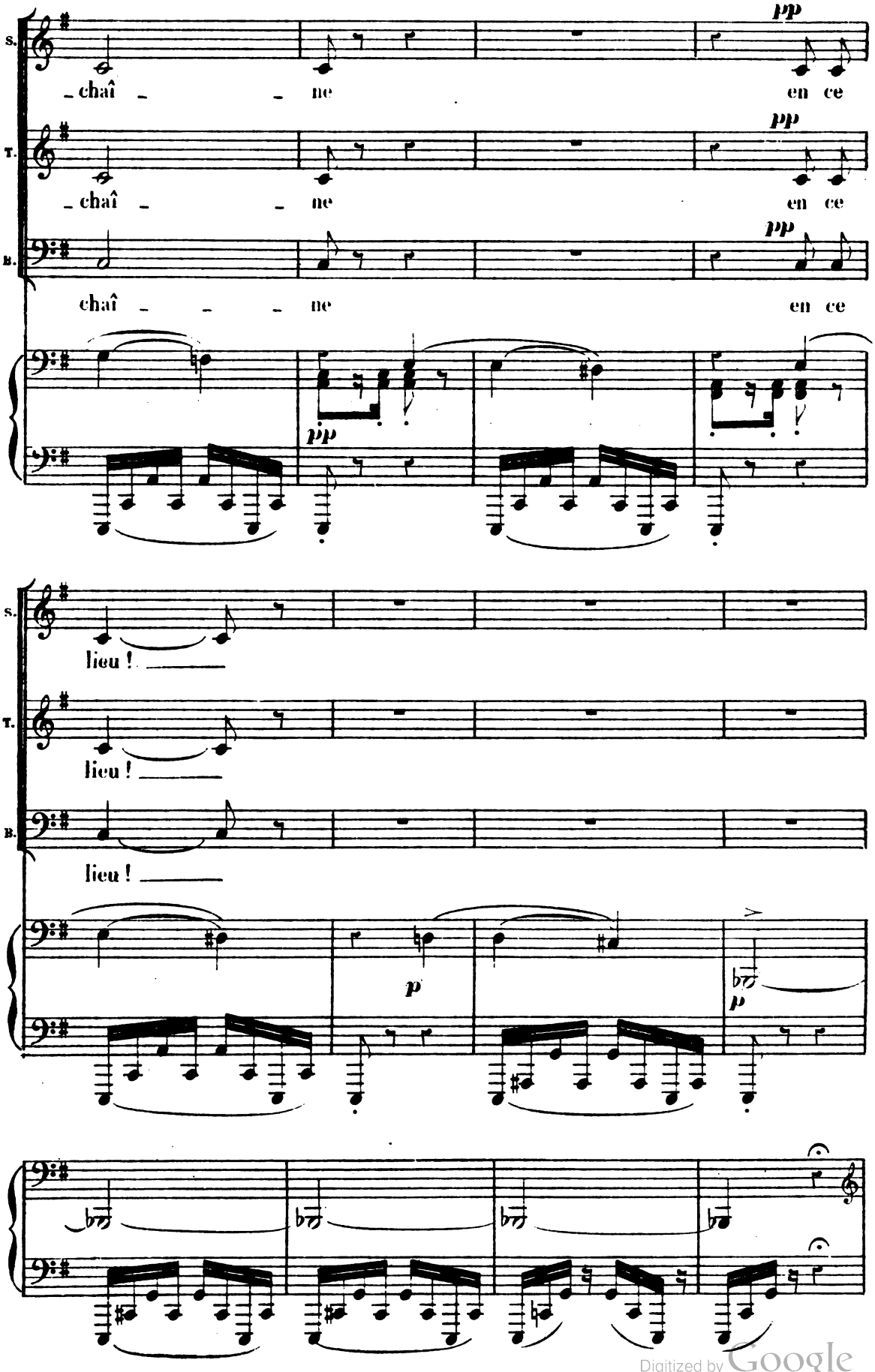

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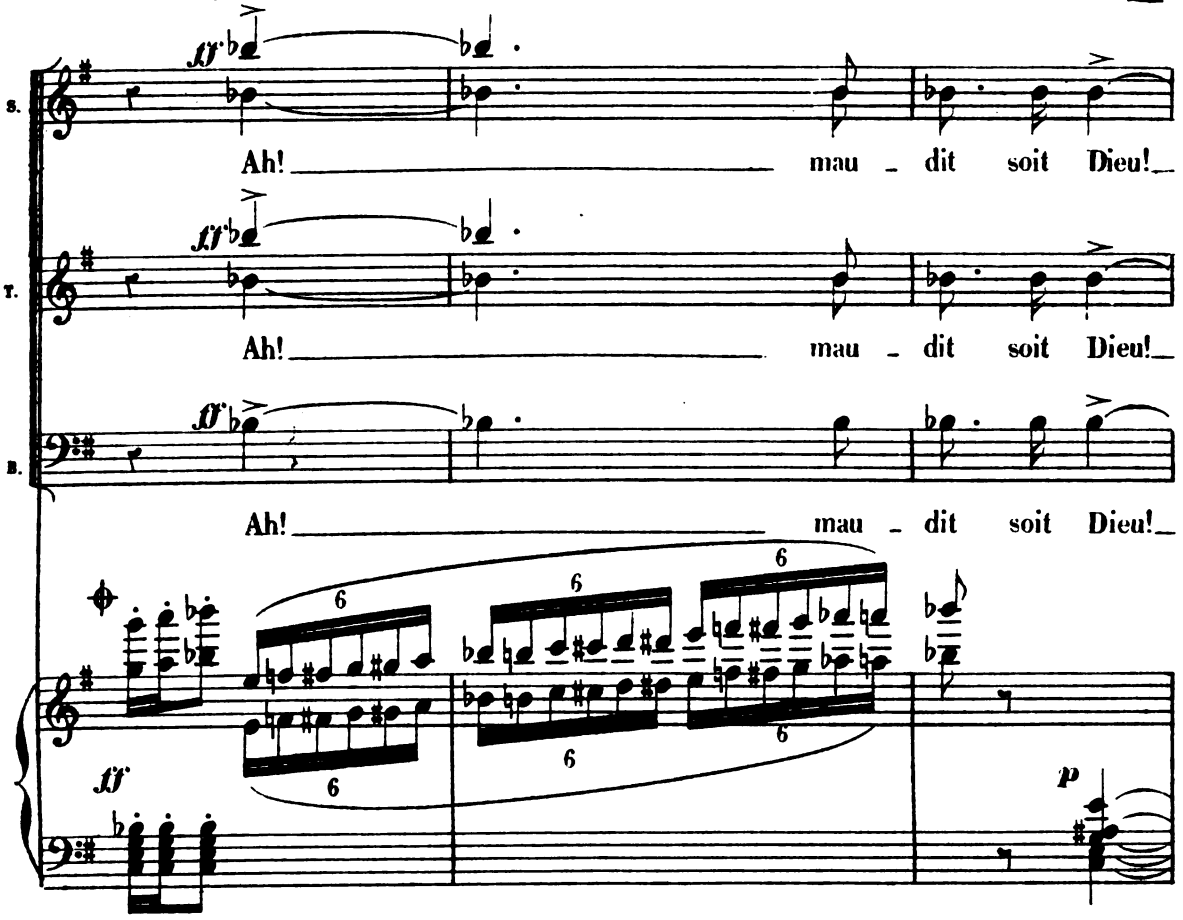

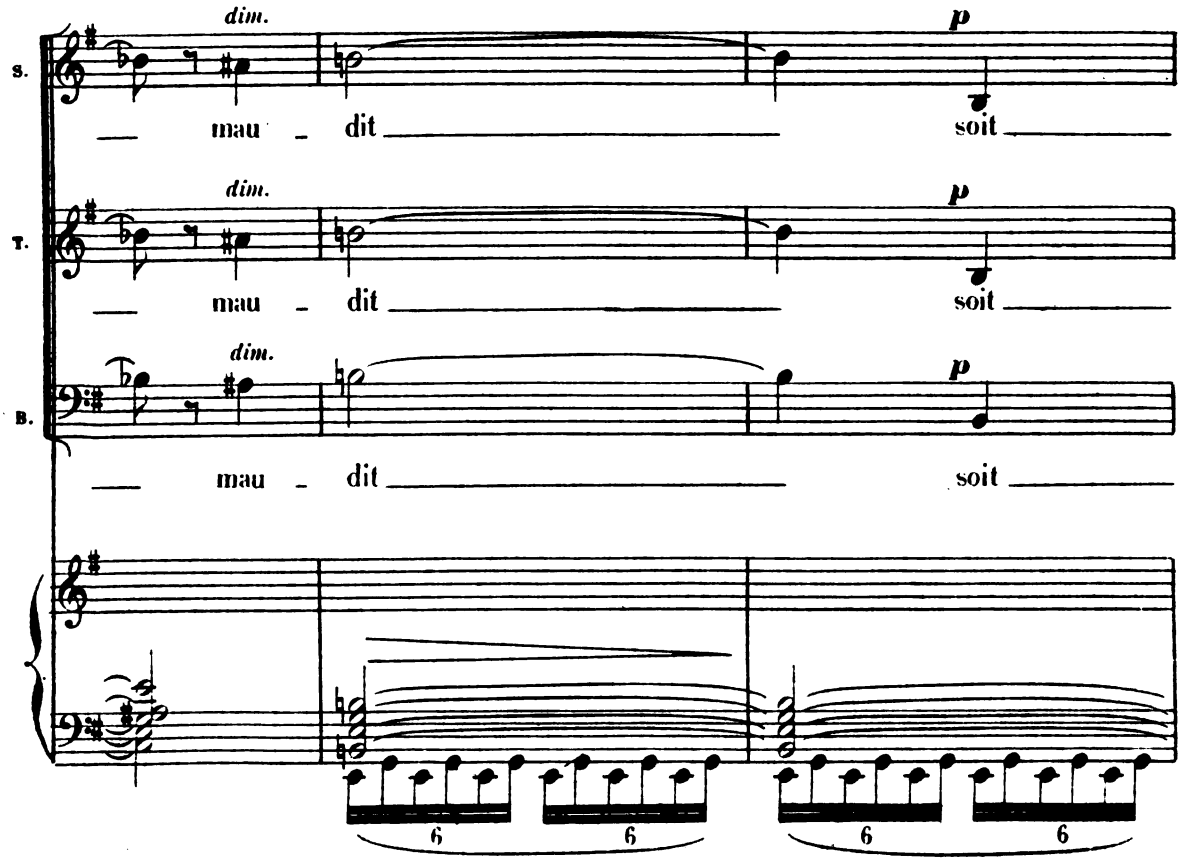

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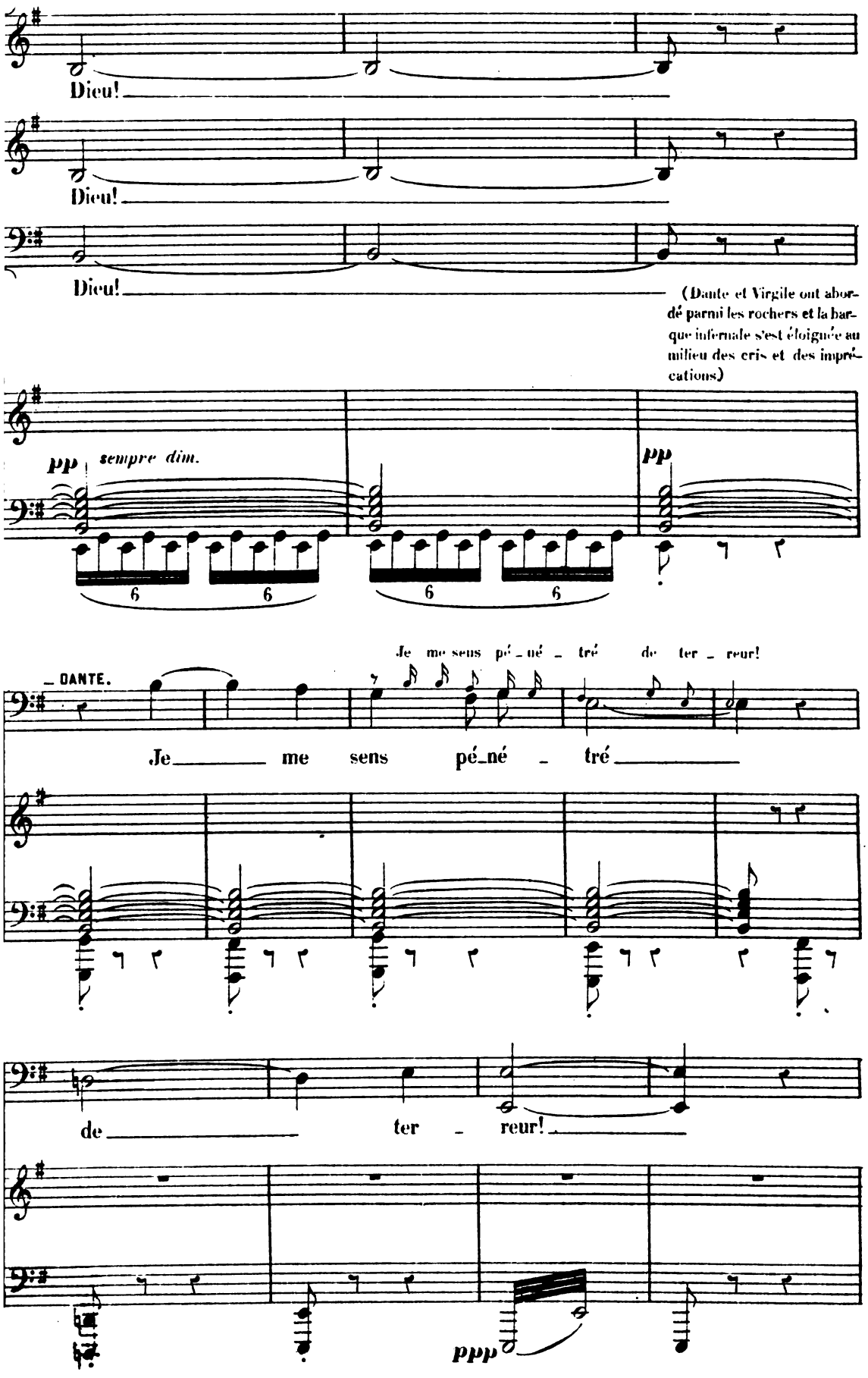

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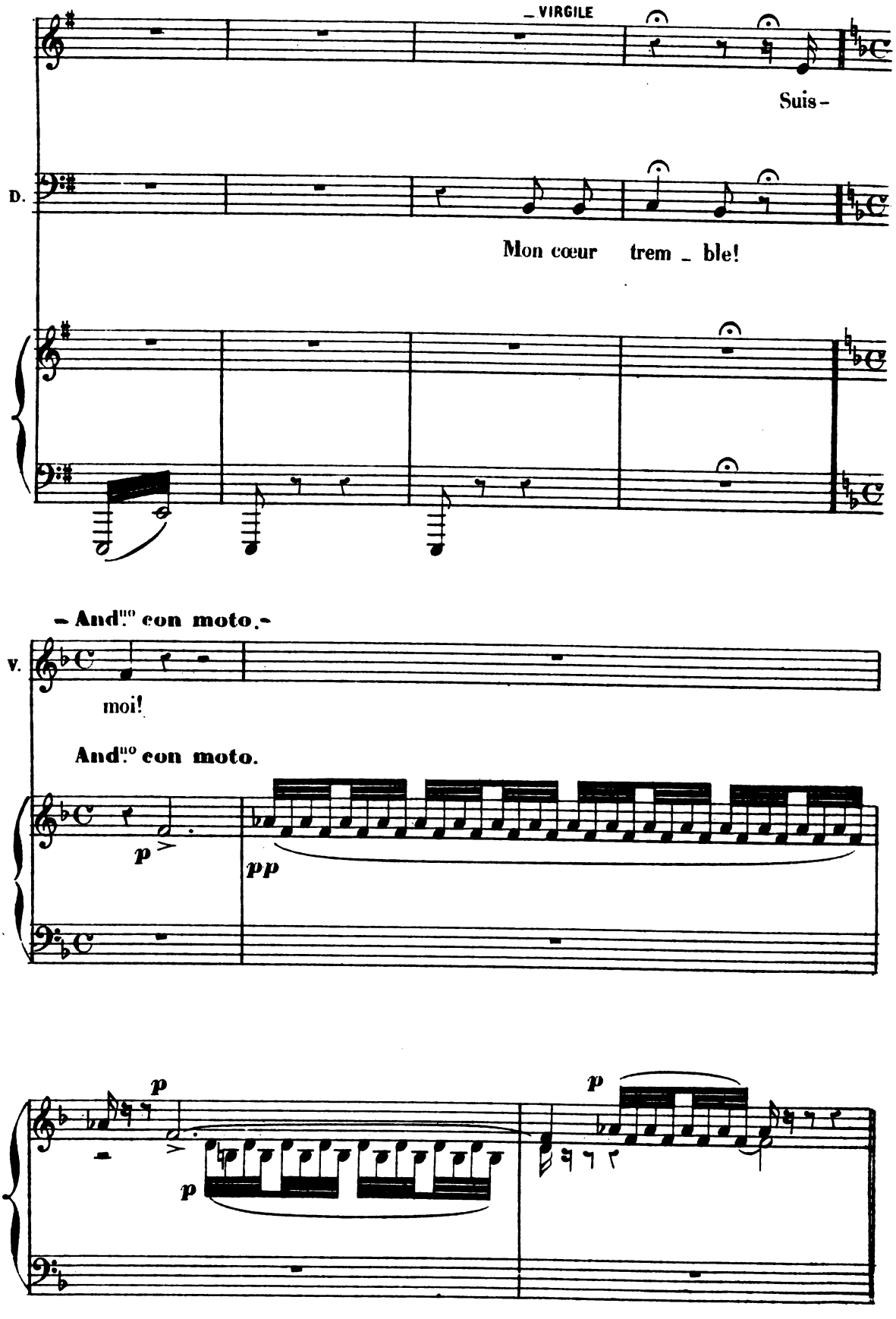

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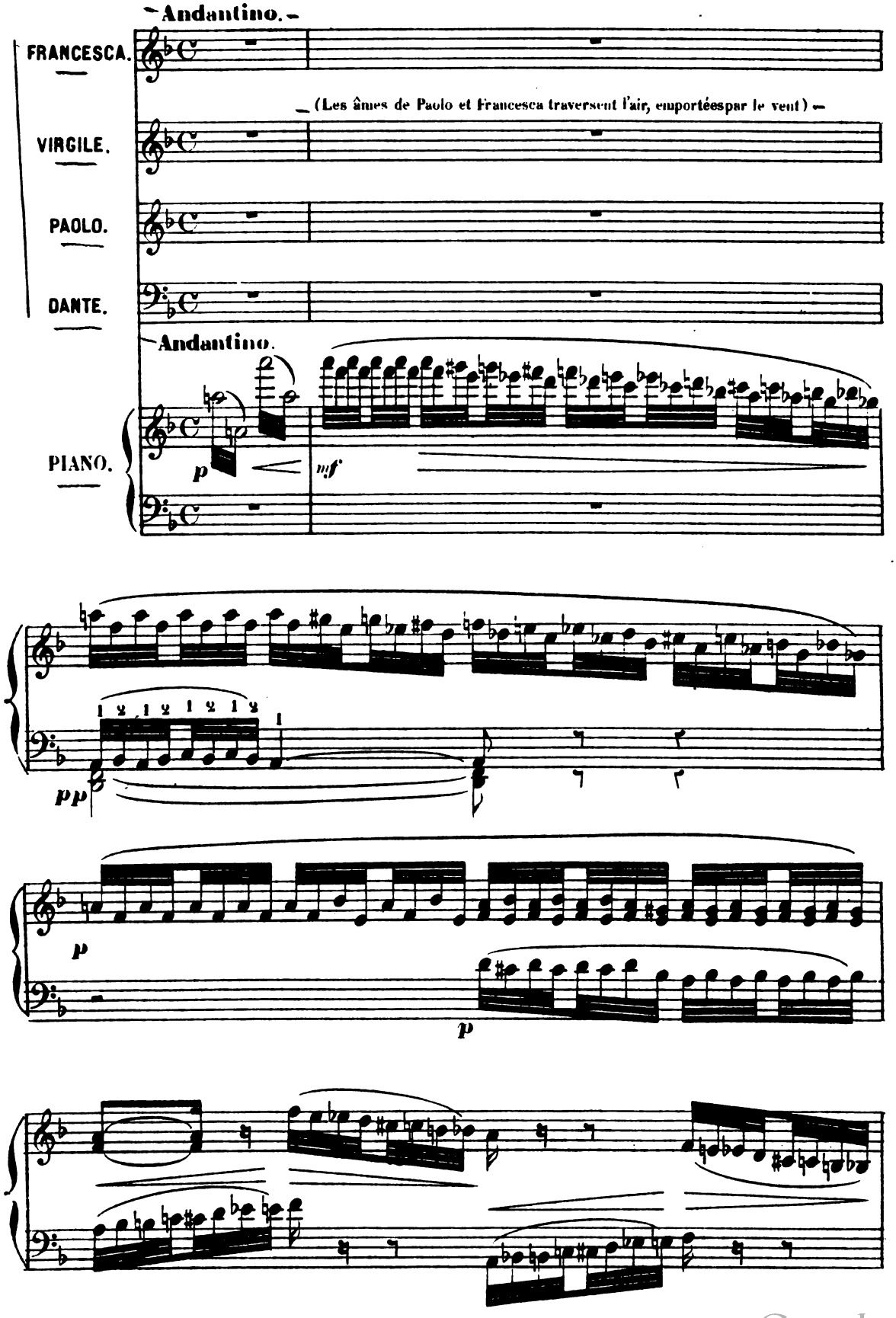
- RÉCITS ET DUO DES ÂMES -



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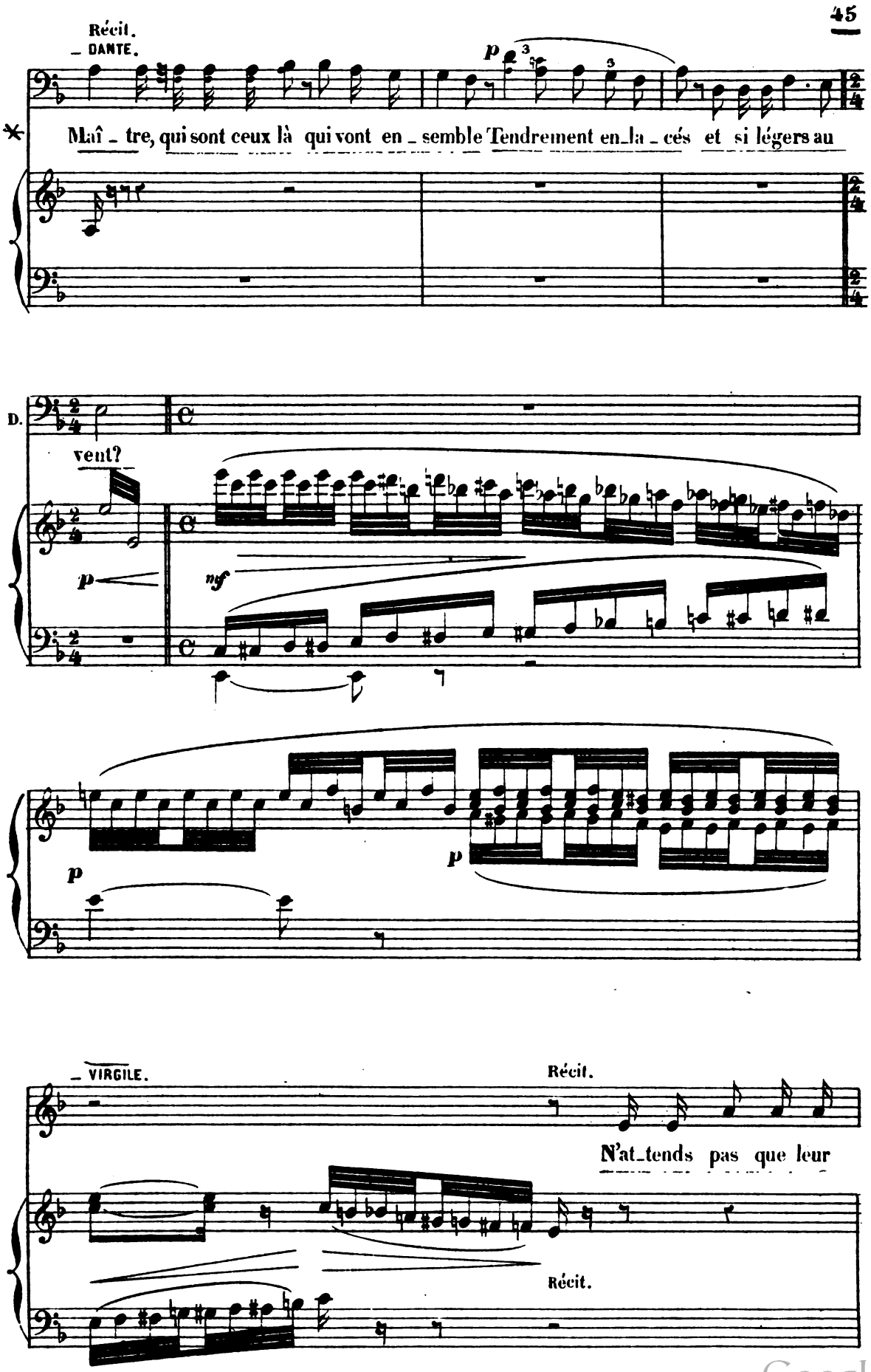

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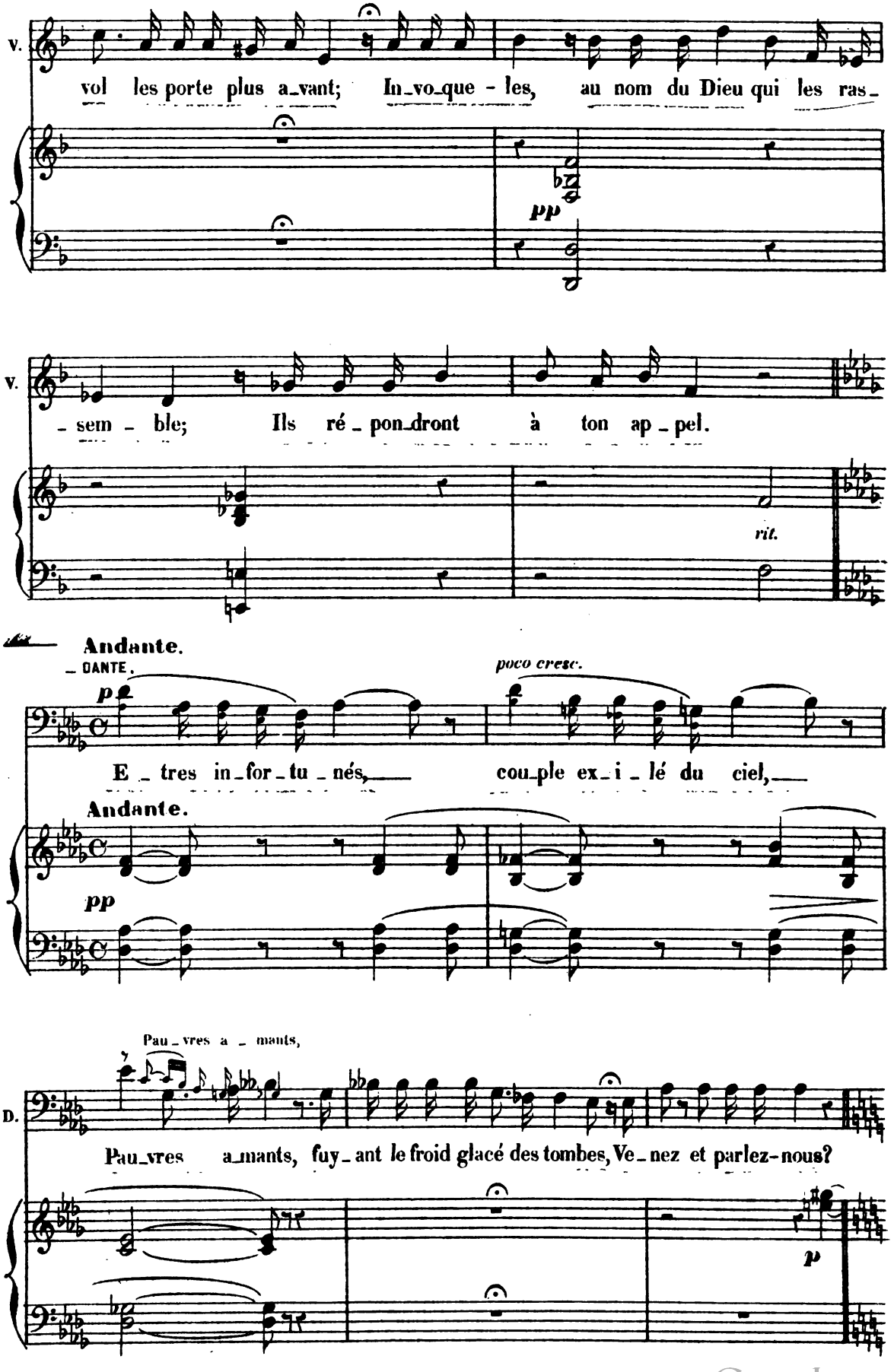

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—(Paolo et Francesca s'arrêtent sur un roche.)

Tempo I°

p

ten.

p

— DANTE.

Pa_reils à deux co_lom_bes Qu'un mê_me es_sor u_nit —

pp

Et qui tra_ver_sent l'air, vo_lant vers leur doux nid,

D.

Et qui traversent l'air, volant vers leur doux nid, Ils sont venus vers

p *leggiero*

D.

nous; Ma pi_tié les at_ti_re.

sf *dim.*

p

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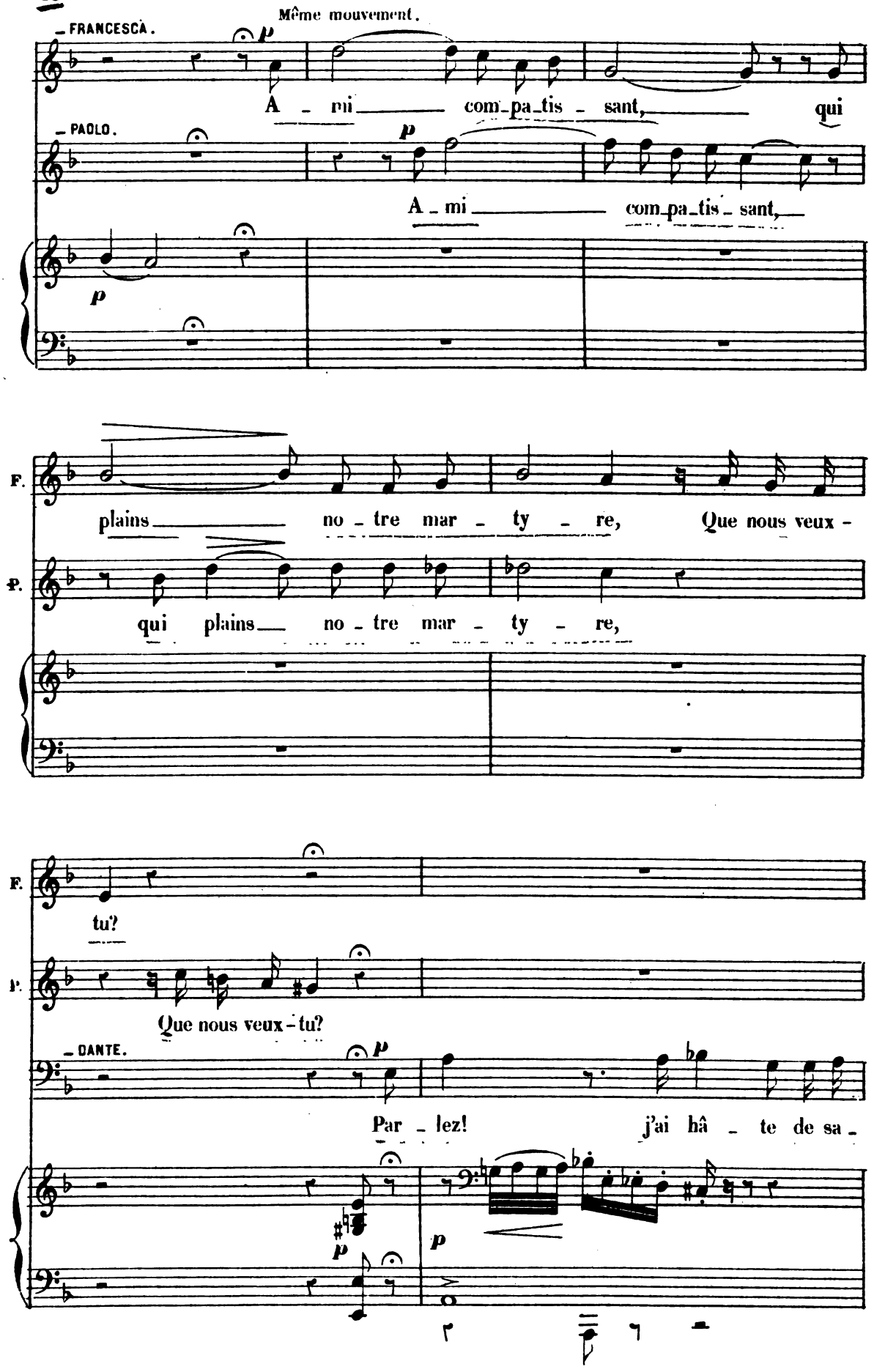

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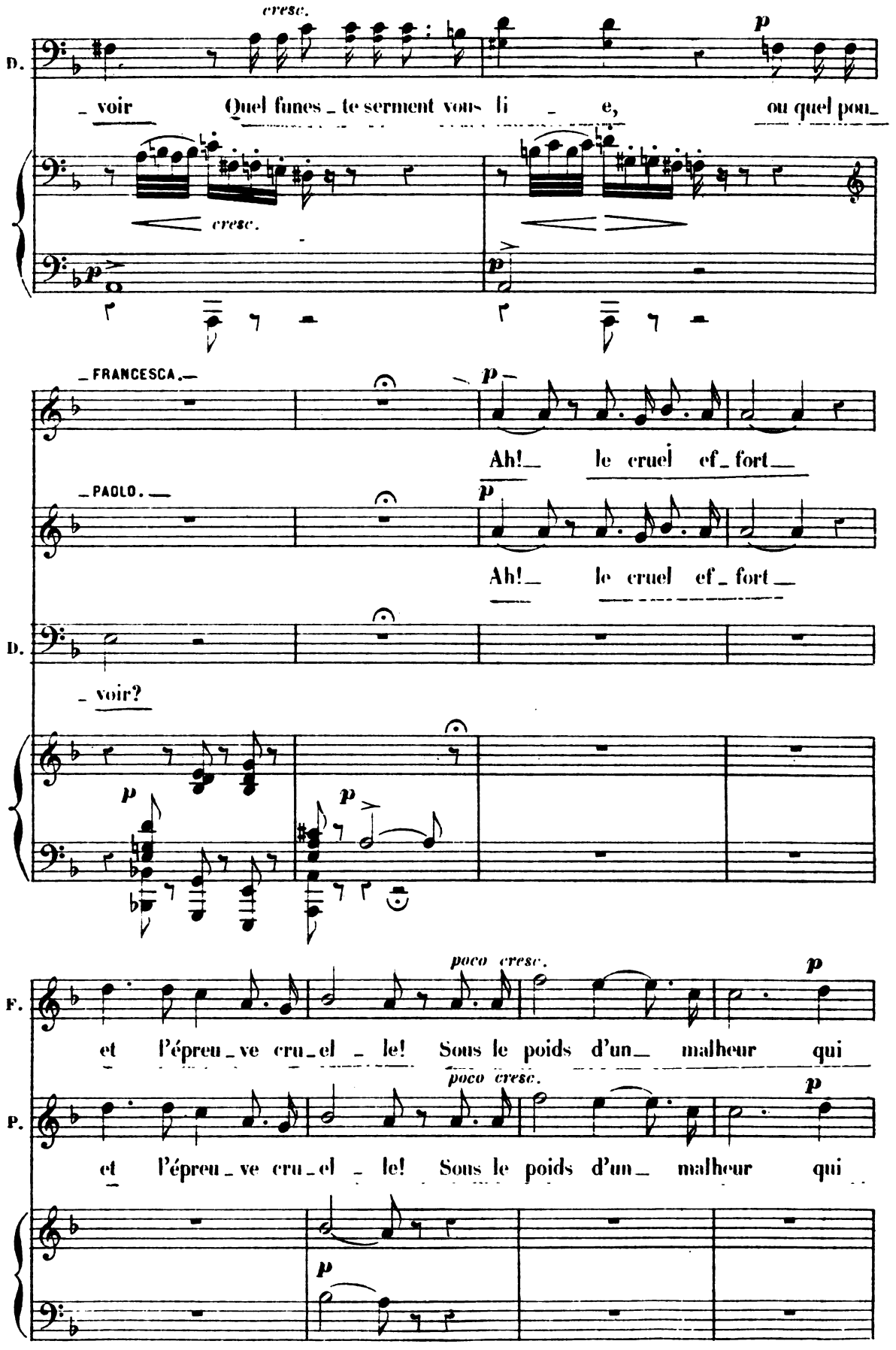

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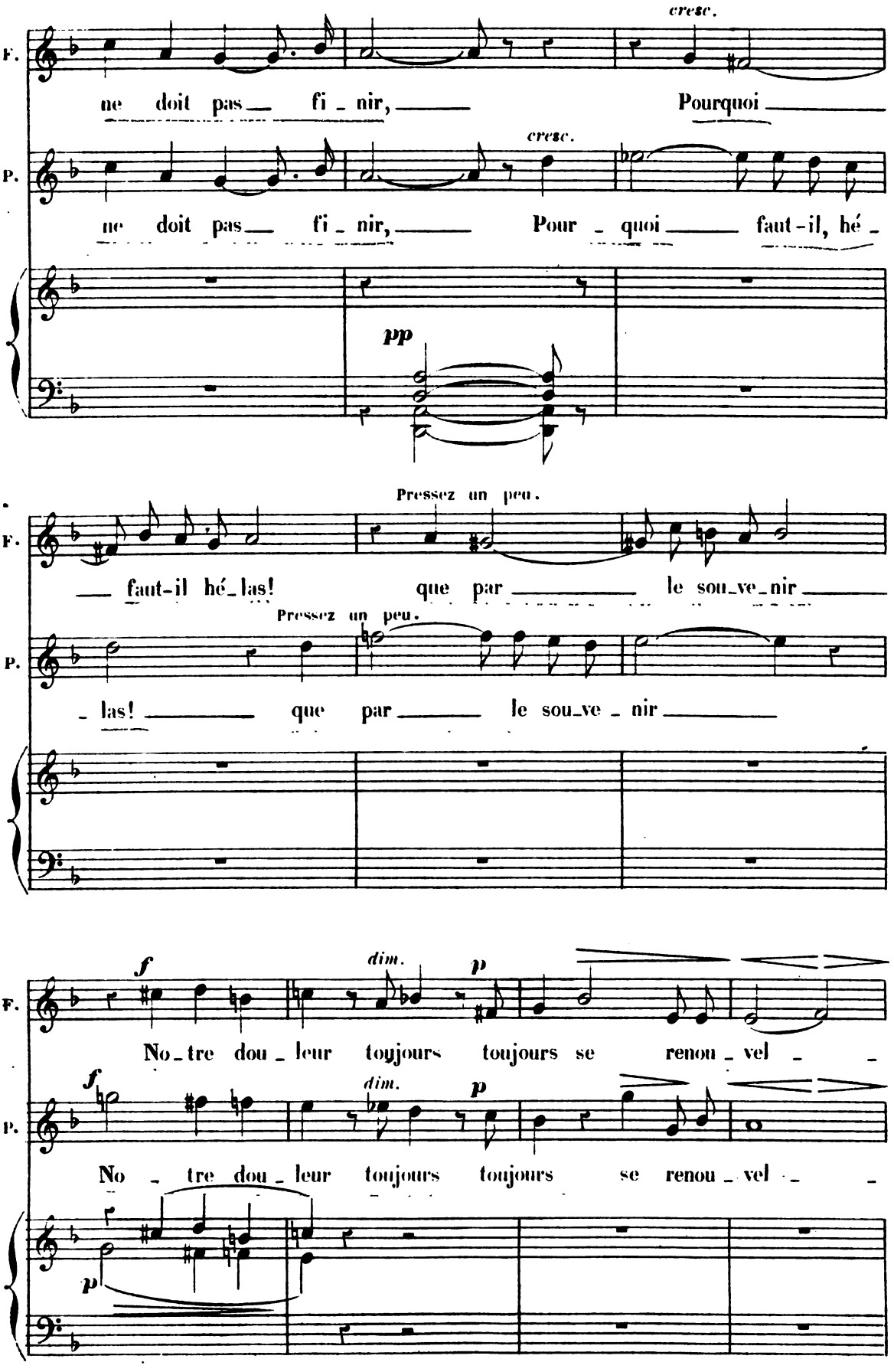

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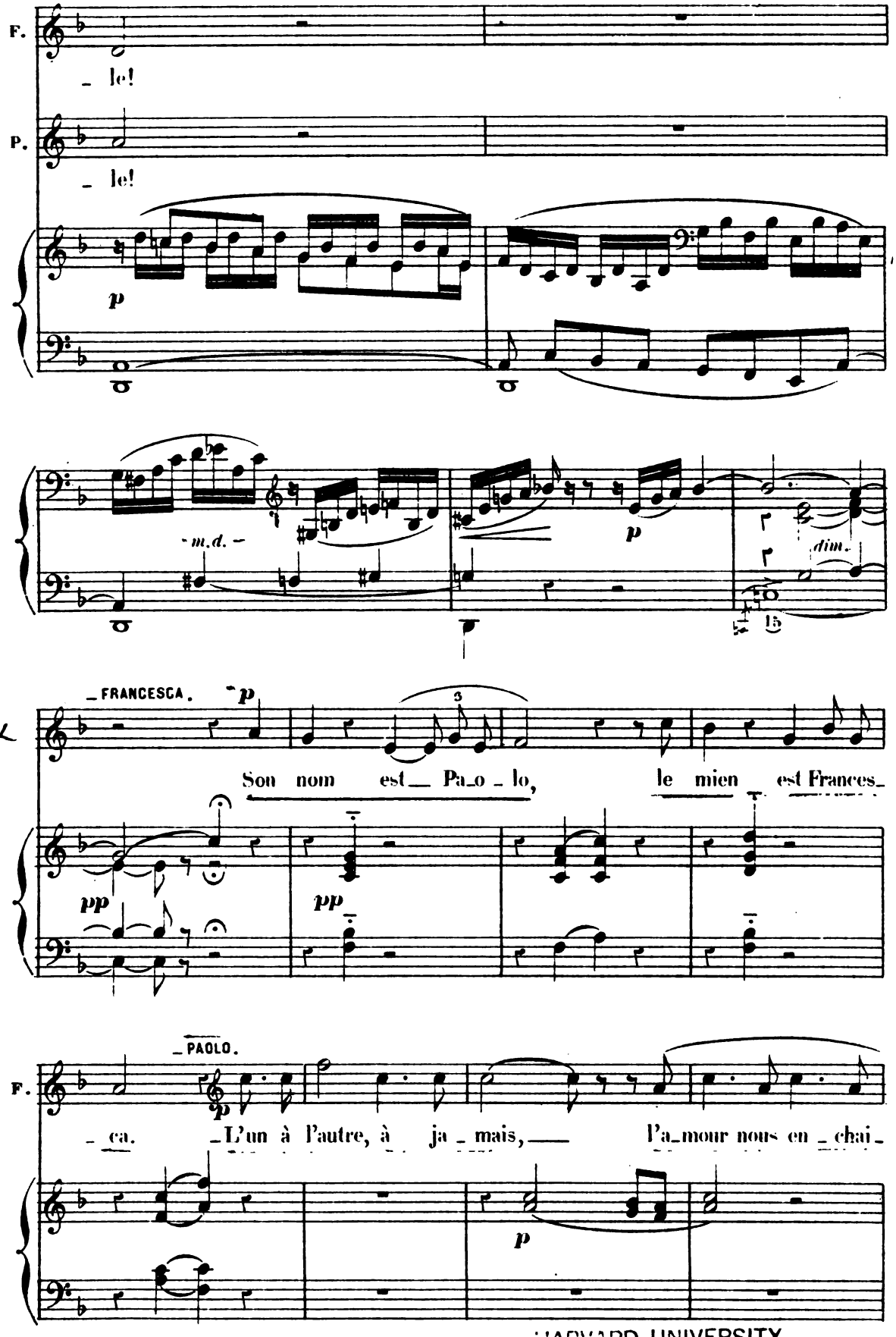

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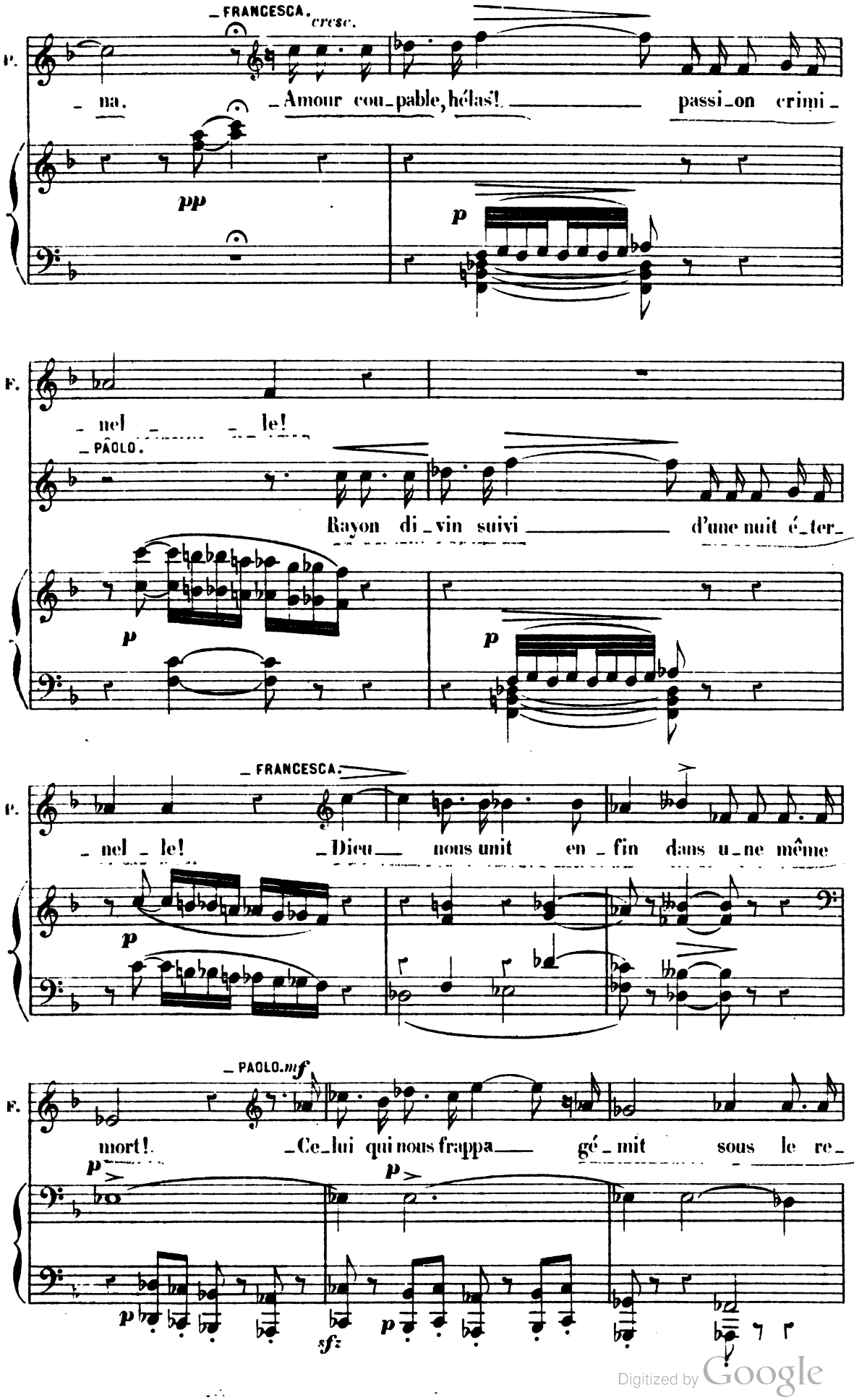

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Même mouv!

= DANTE. —

P. - mord. Même mouv! - Di - tes - moi vos a -

f p p

D. - veux et vos premières lar - mes, Et comment se sont pris vos cœurs aux mêmes

p>

— Andantino..... — FRANCESCA. p

D. char - mes! Andantino. - Nous étions seuls tous

dim. pp pp

— PAOLO.

F. deux... — p - lisant — au même li - vre...

smorz.

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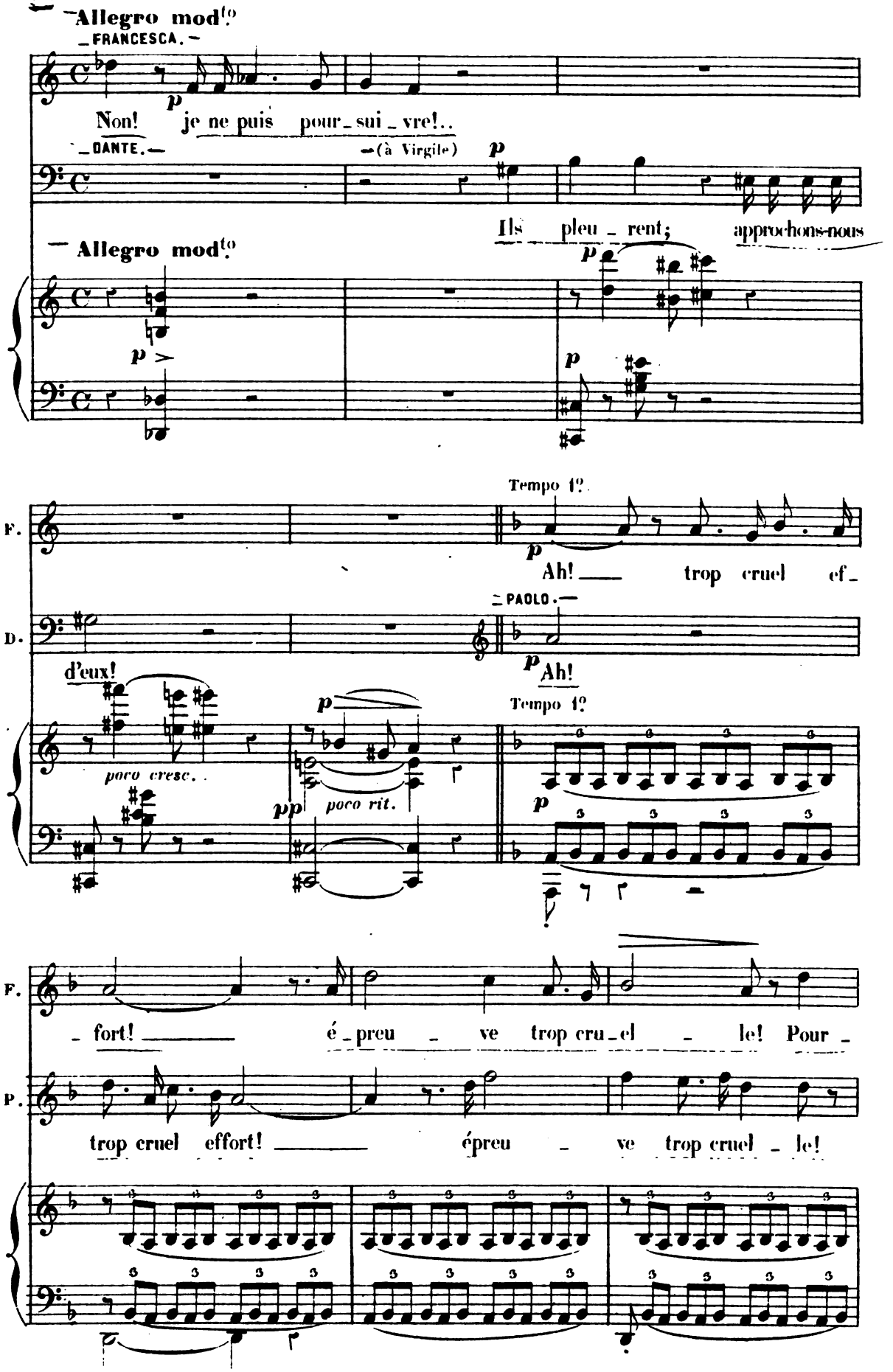

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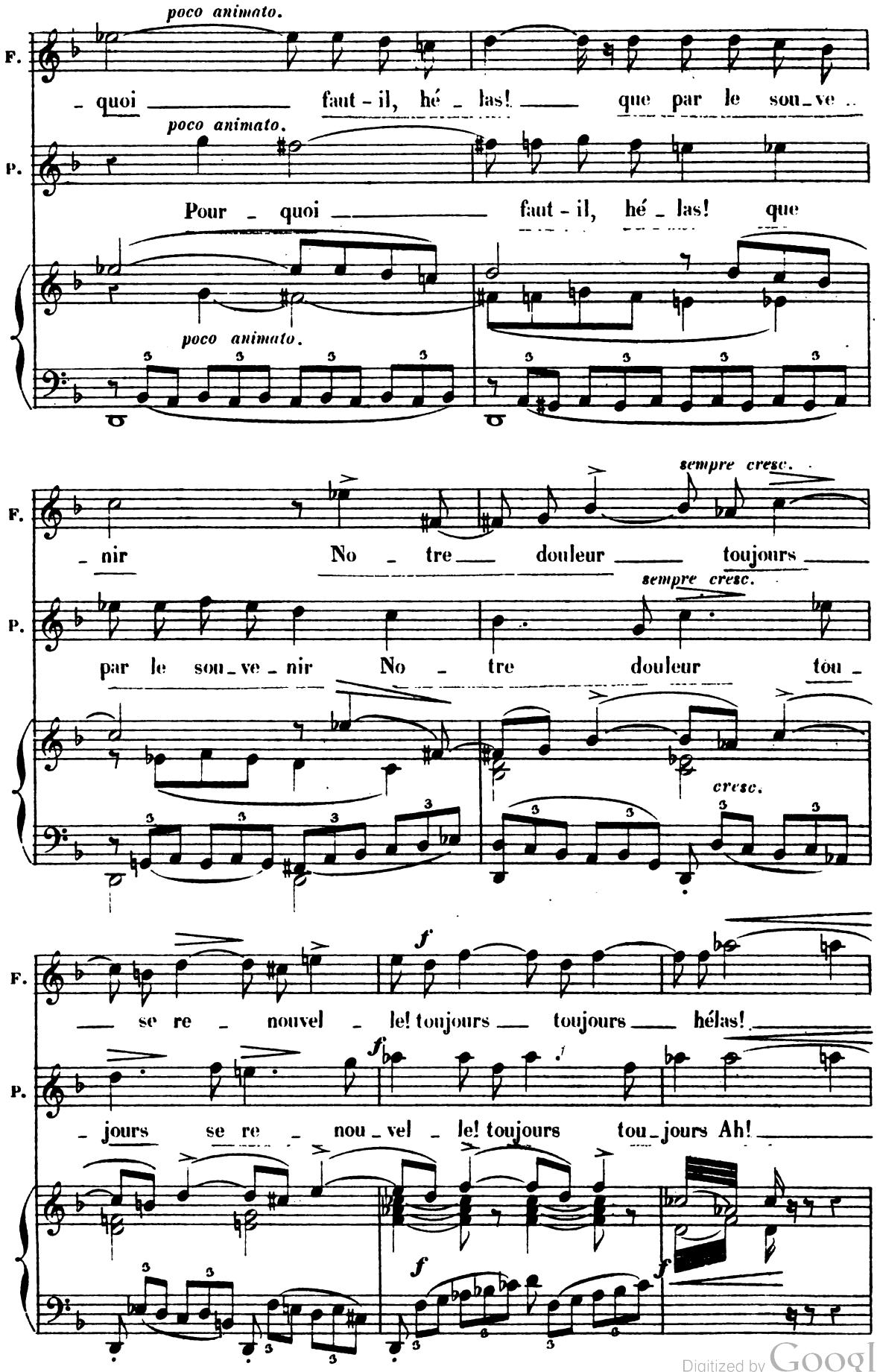

1827

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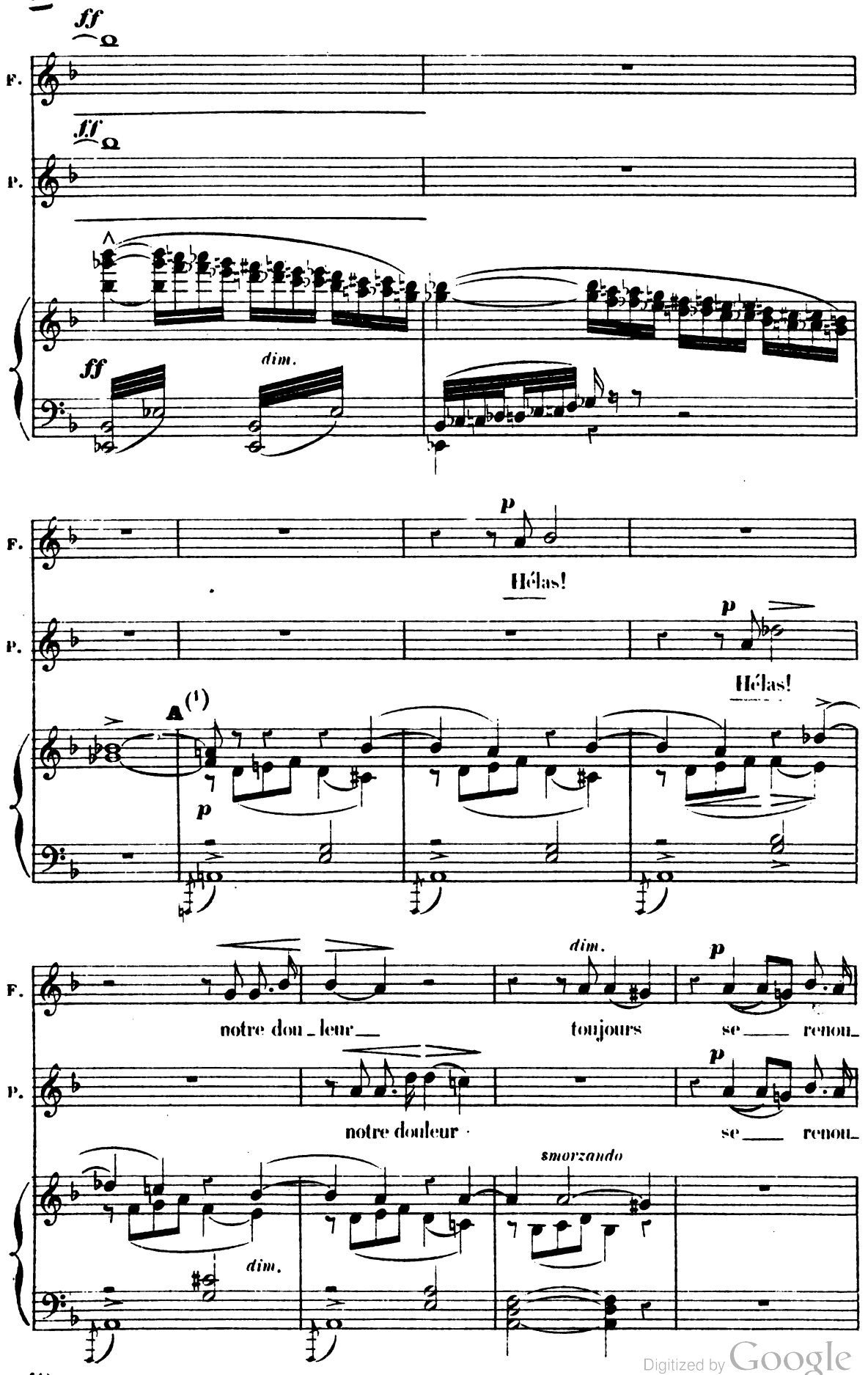

(1) Coupure facultative de **A** à **B**.

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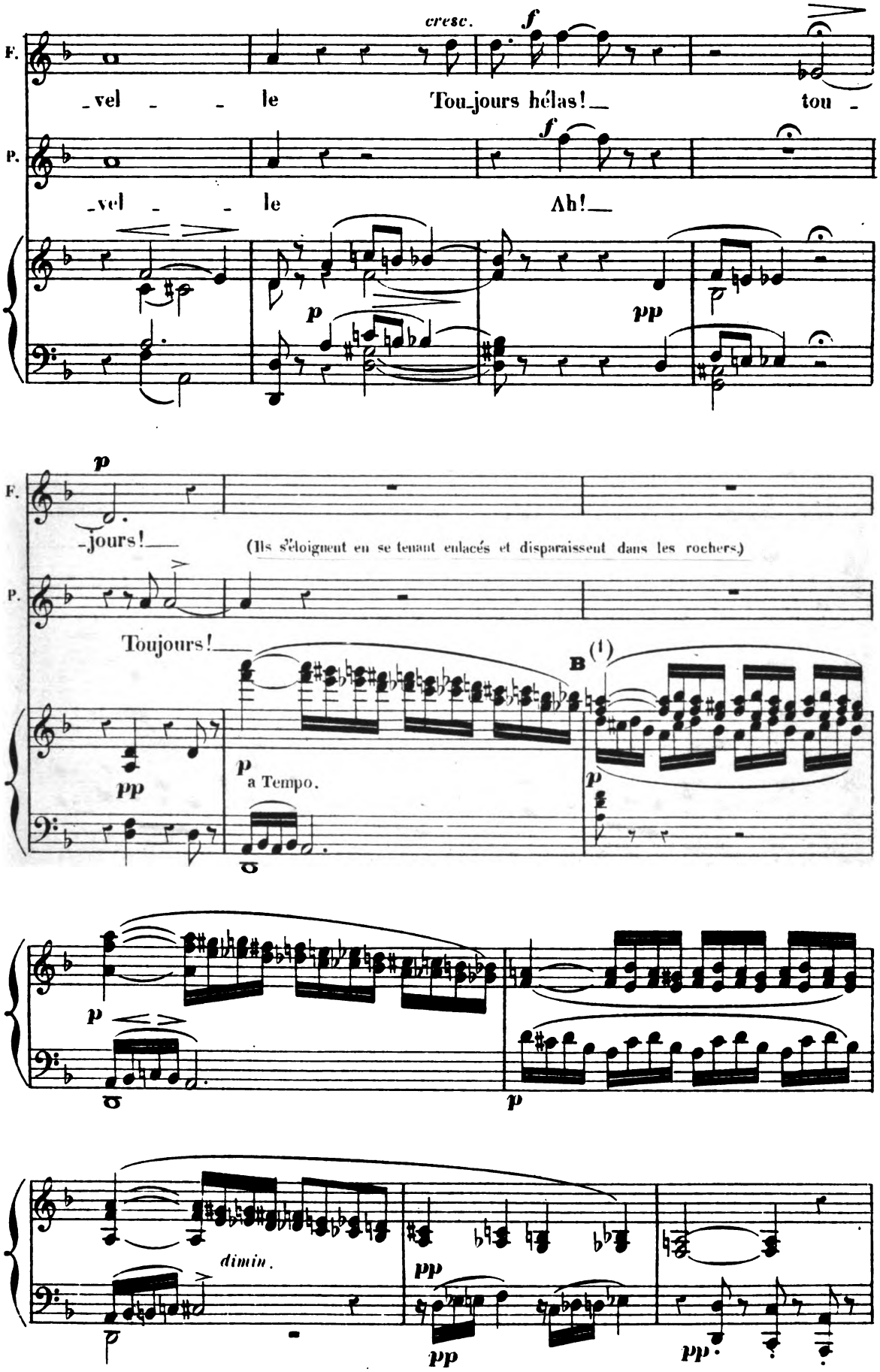

(1) Fin de la coupure.

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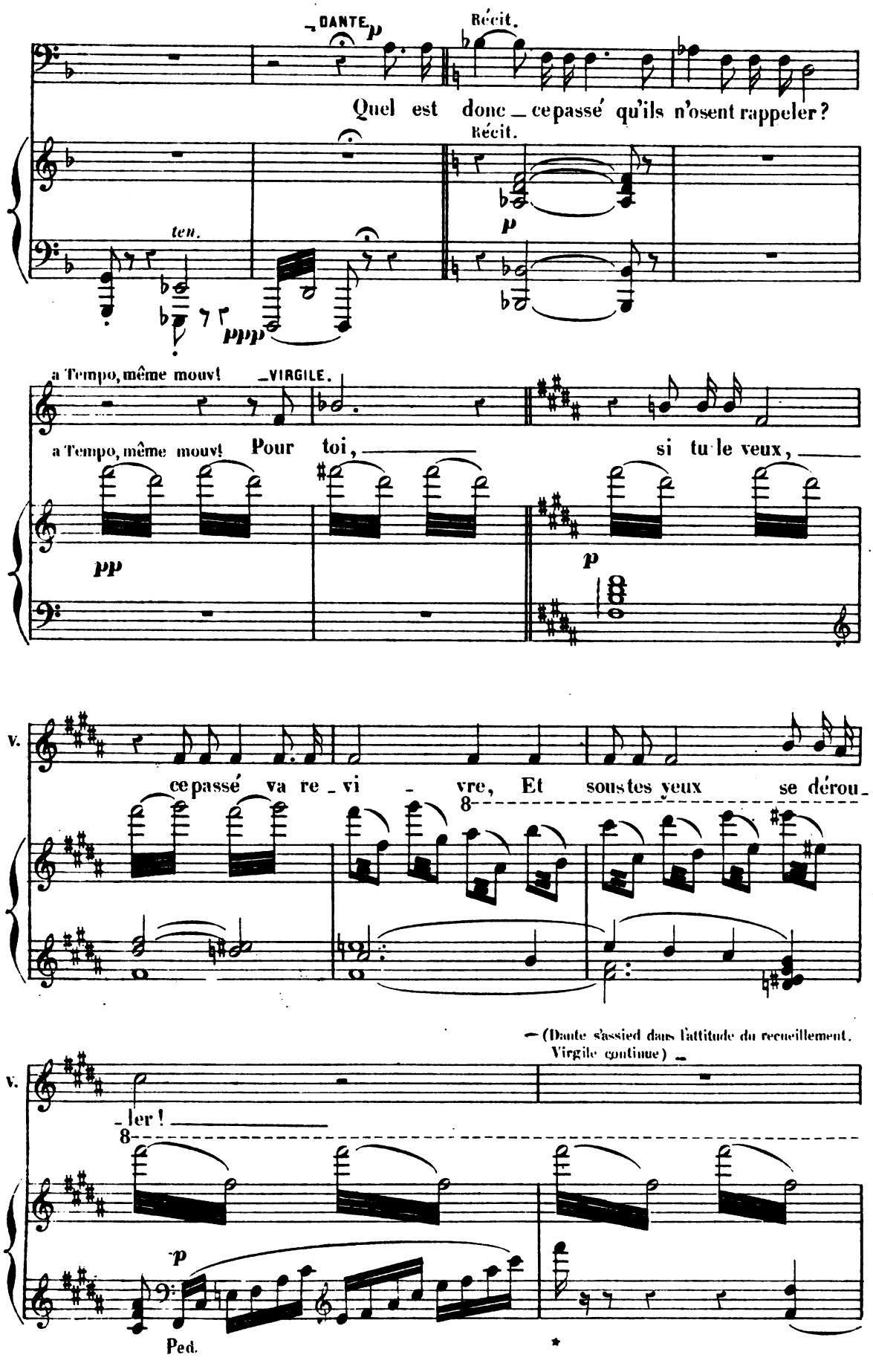

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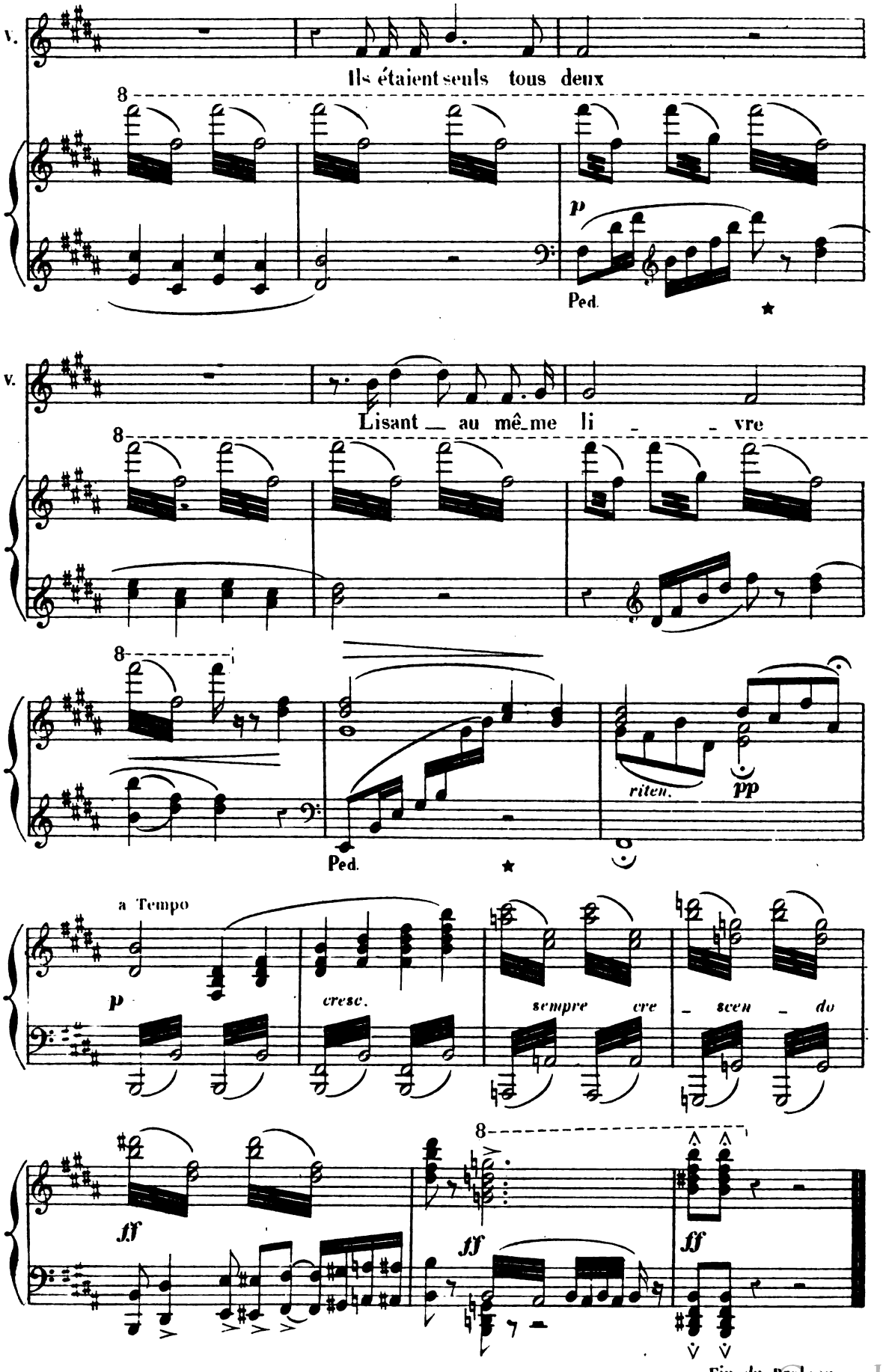

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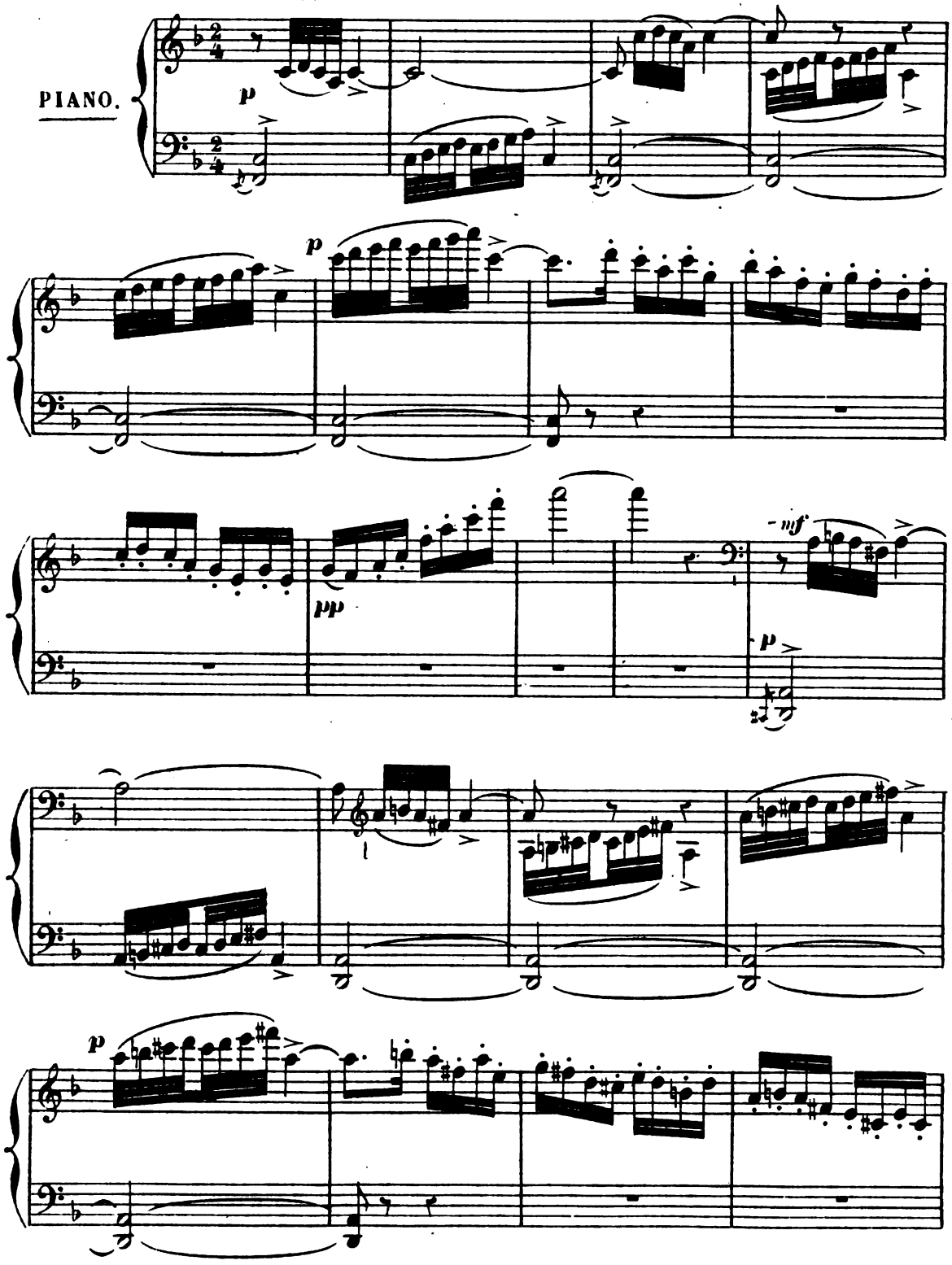
1er TABLEAU

(UN ORATOIRE BYZANTIN)

ENTR'ACTE

Andantino.



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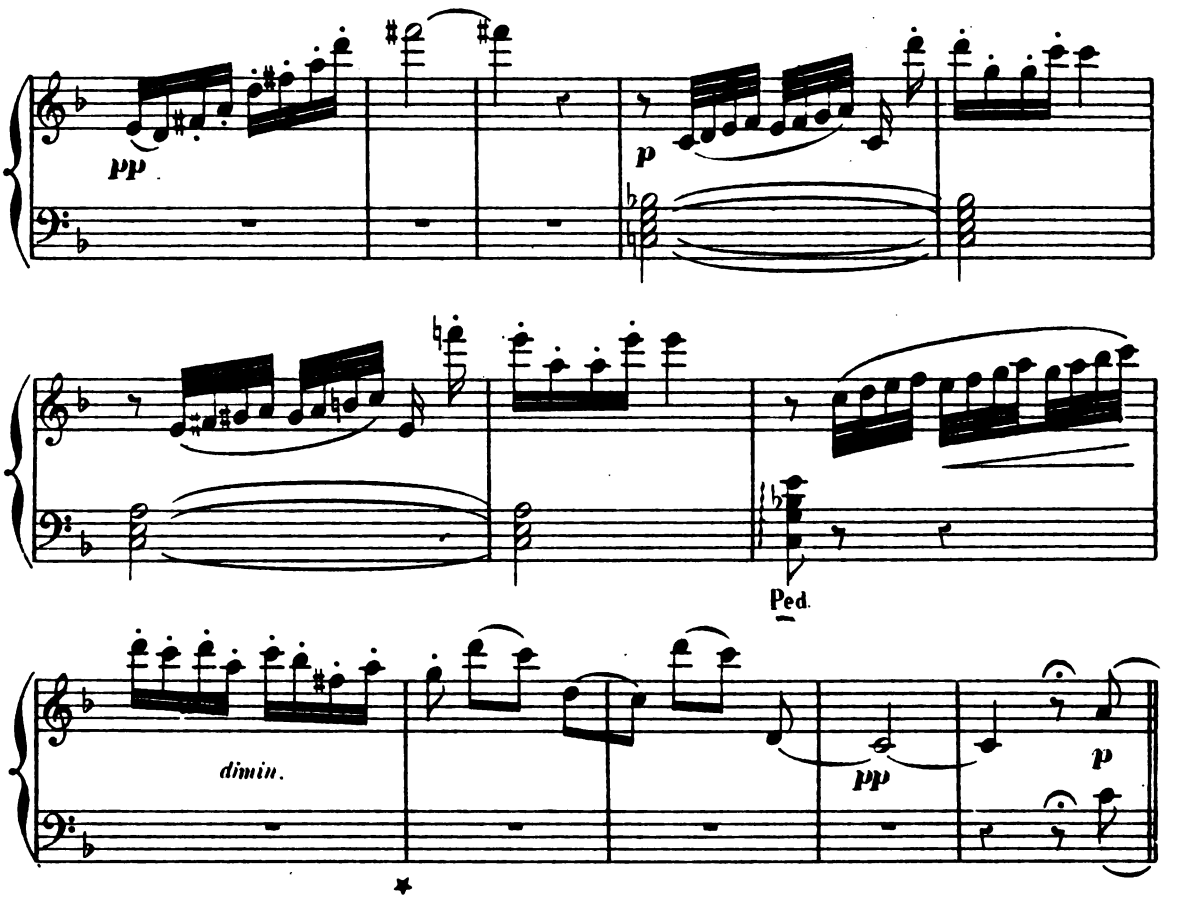

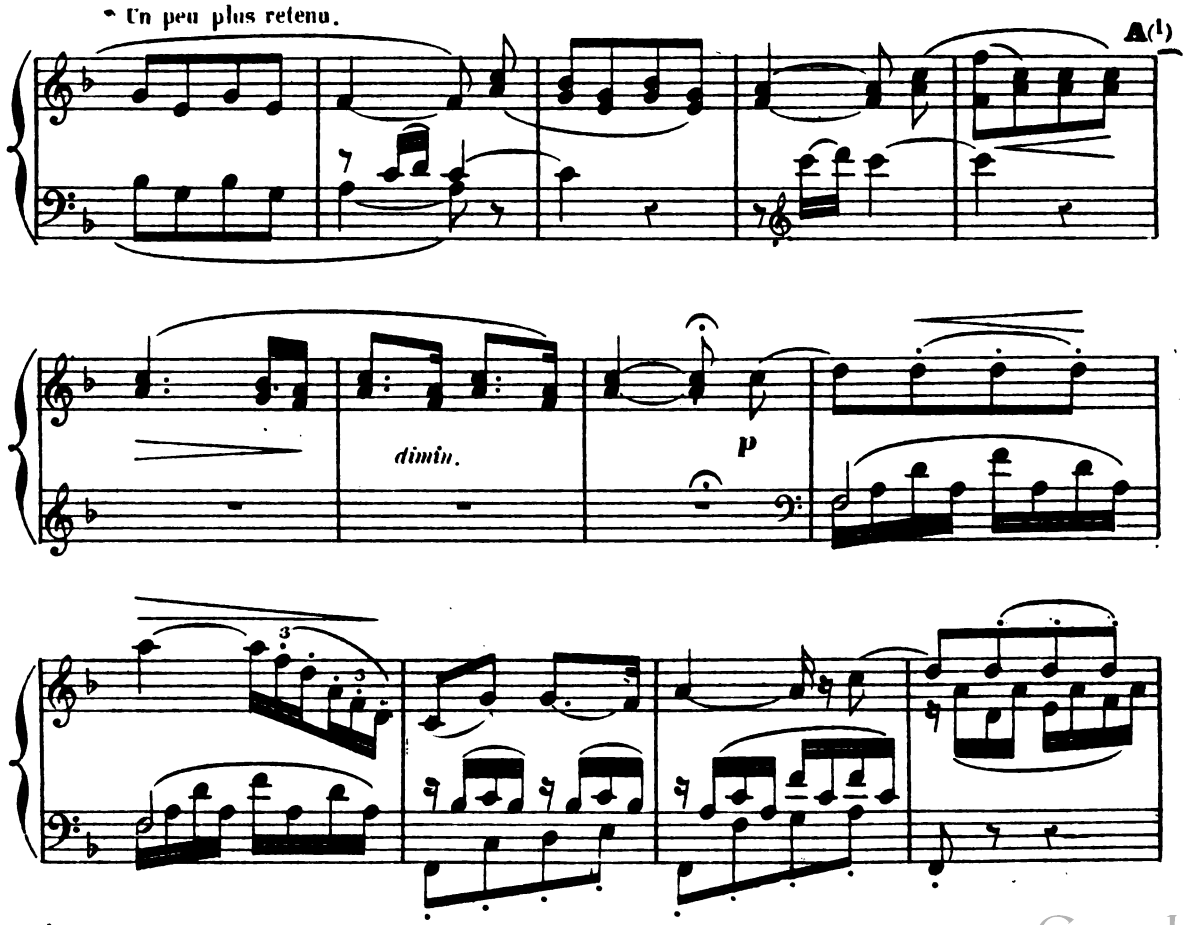

(1) Coupure théâtrale de **A** à **B**

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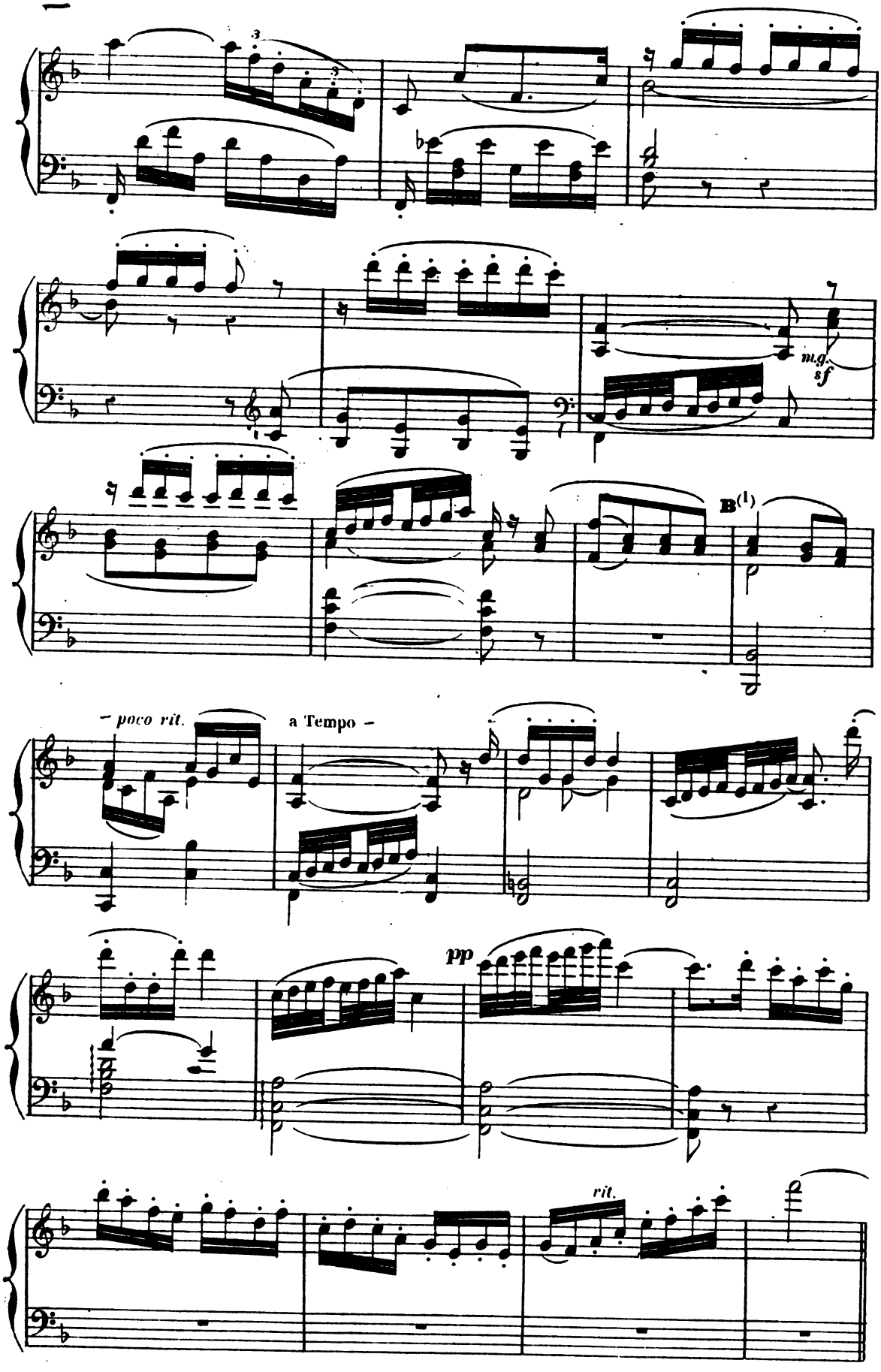

(1) Fin de la coupure

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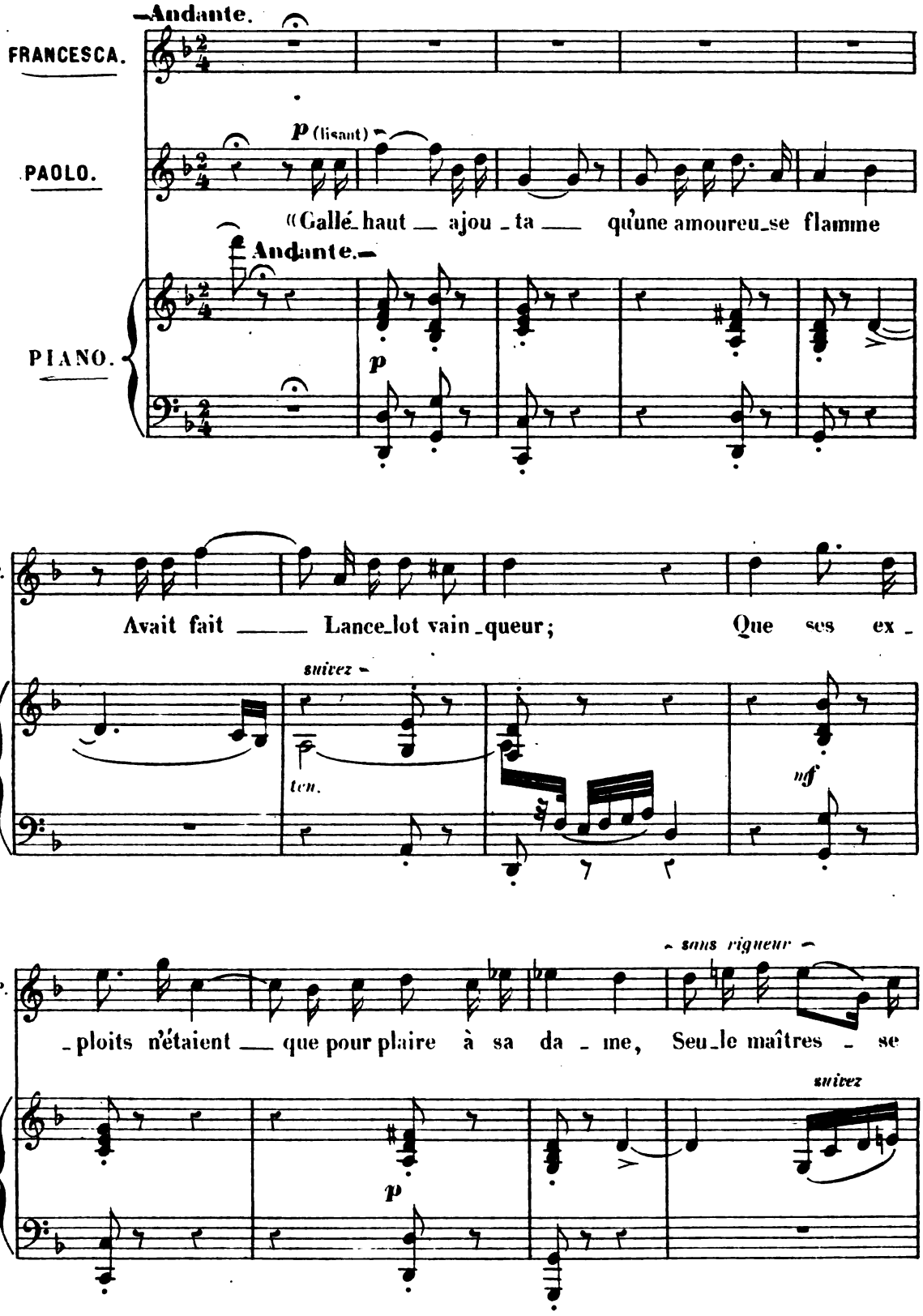
N° 1

— DUO DU LIVRE —

(Paolo et Francesca sont assis l'un près de l'autre et lisent ensemble dans le même livre)

— Andante.



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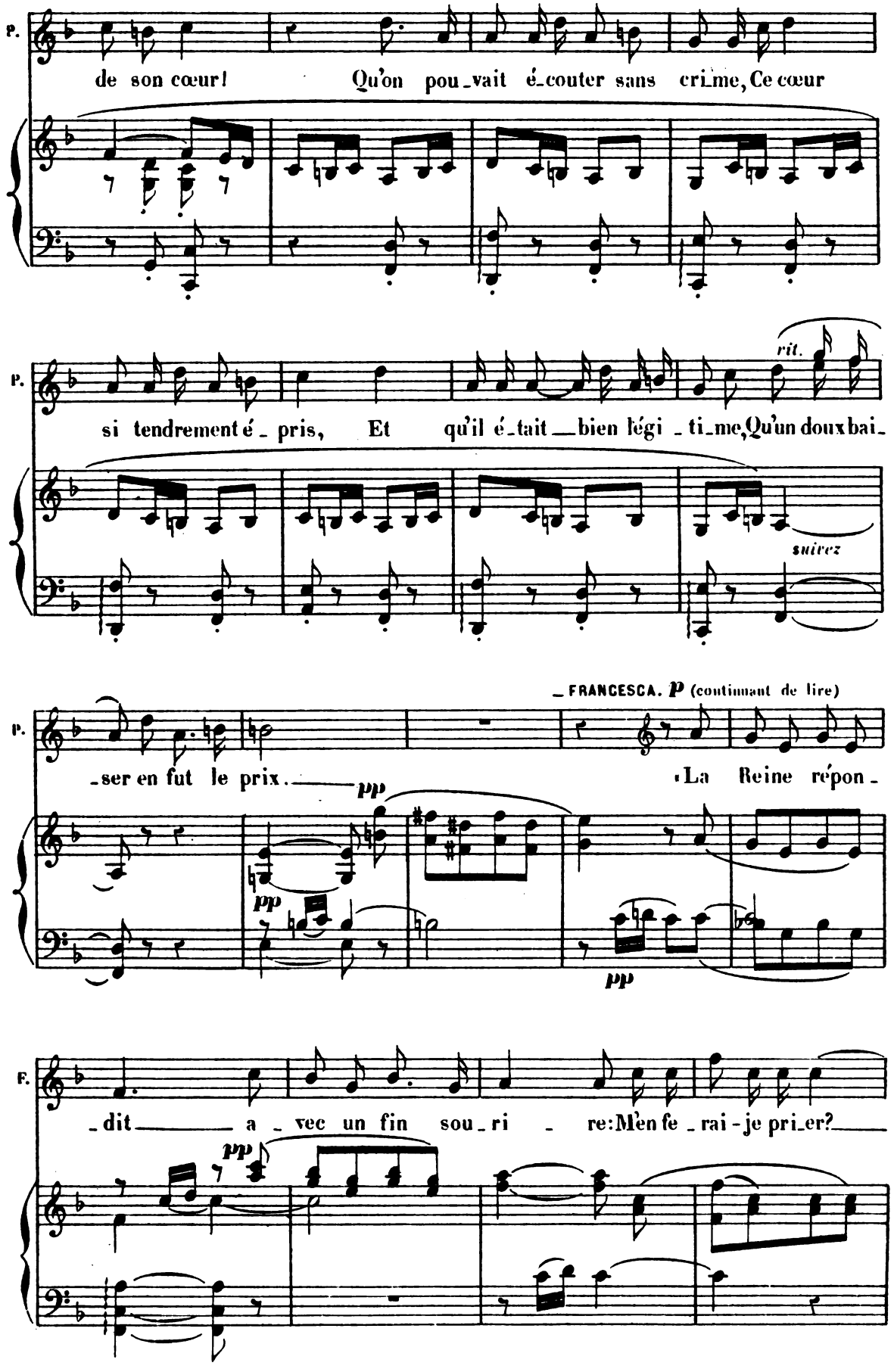

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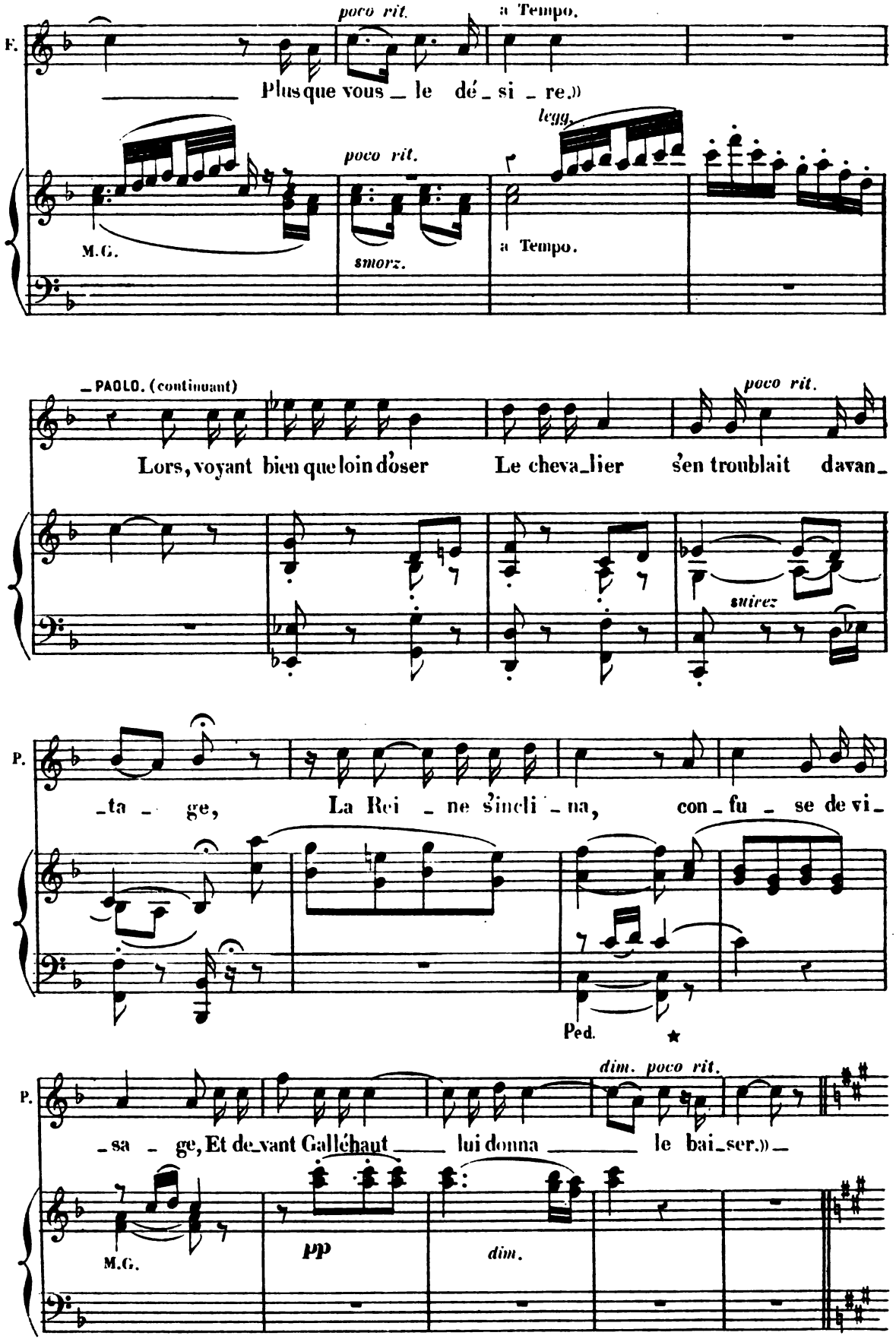

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Plus animé.

(interrompant sa lect e)

mf

P.

Oh! l'heureux cheva_lier, que sa da_me con_vi_e, Par un si tendre a_

Plus animé.

mf

p

cresc.

P.

_veu, de lui donner sa foi! En un pareil moment, que ne perd-on la vi_e!

cresc.

f

p

riten.

P.

Oh!__ l'heureux__ cheva_lier!..

f *suivez*

p

p

_FRANCESCA. (s'inclinant vers Paolo, le baise au front et laisse tomber le livre)

p Retenu.

f

p *riten.*

Pas plus heureux que toi! Pao_lo! Je t'ai_

P.

f

Francesca!

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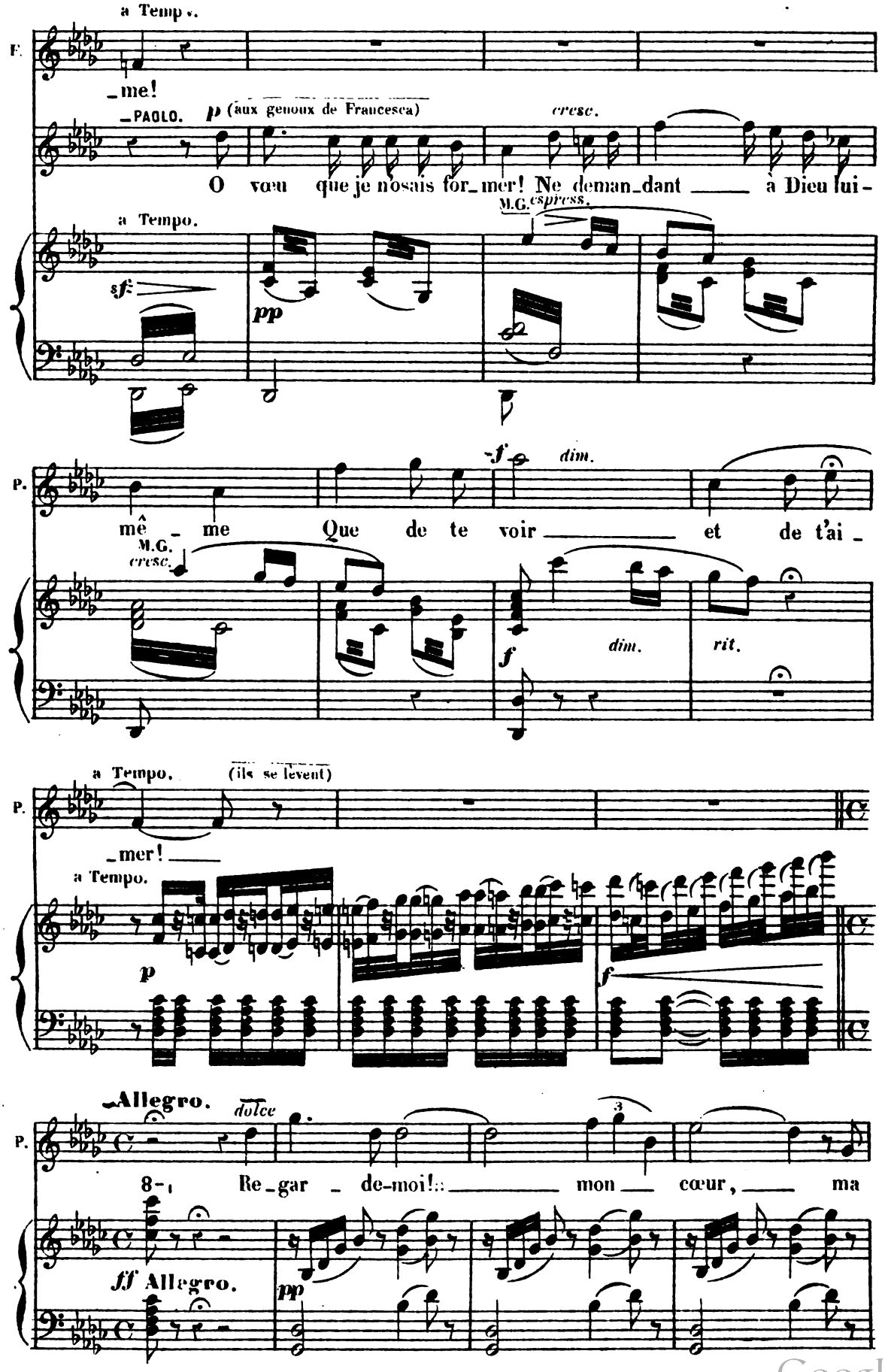

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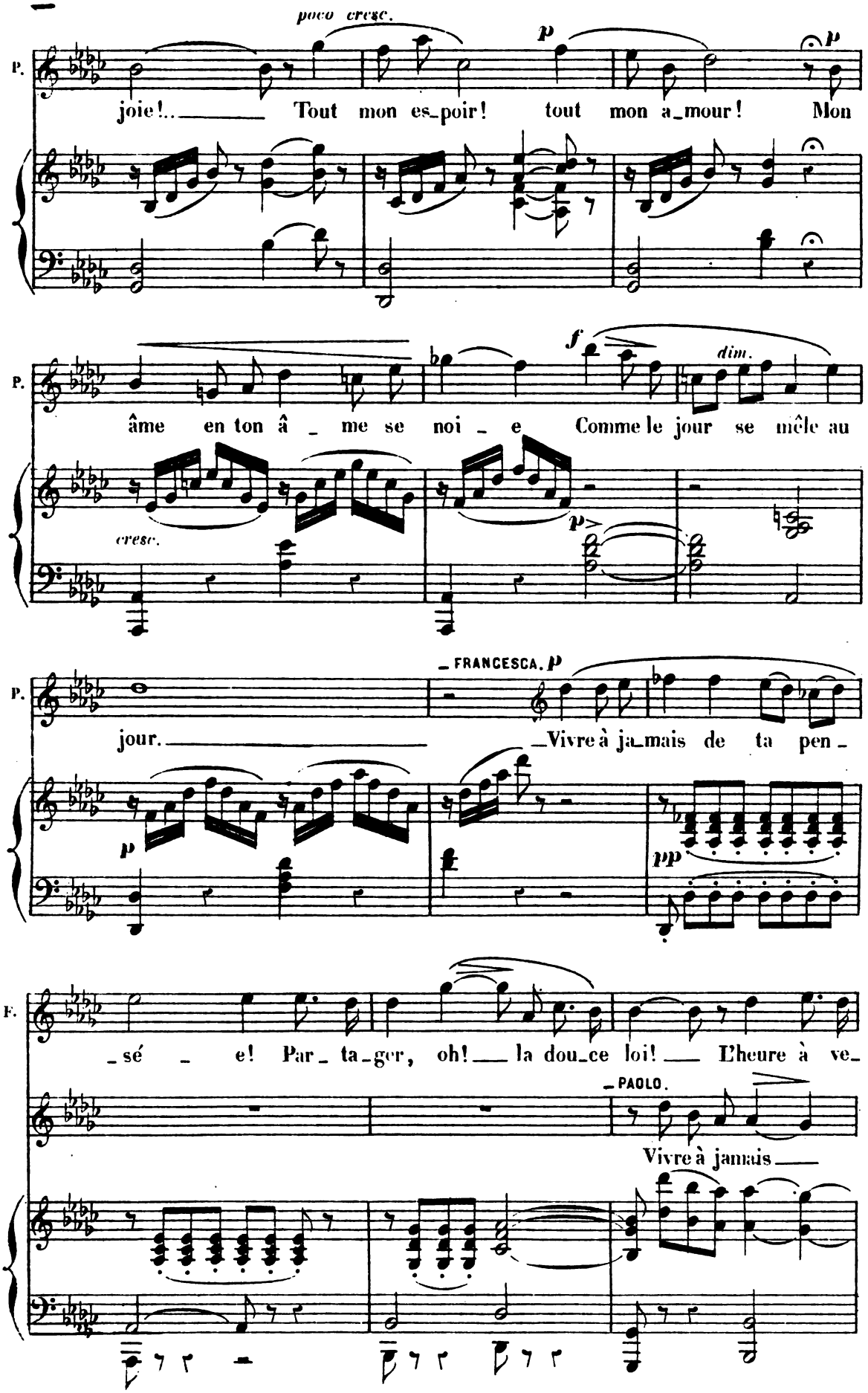

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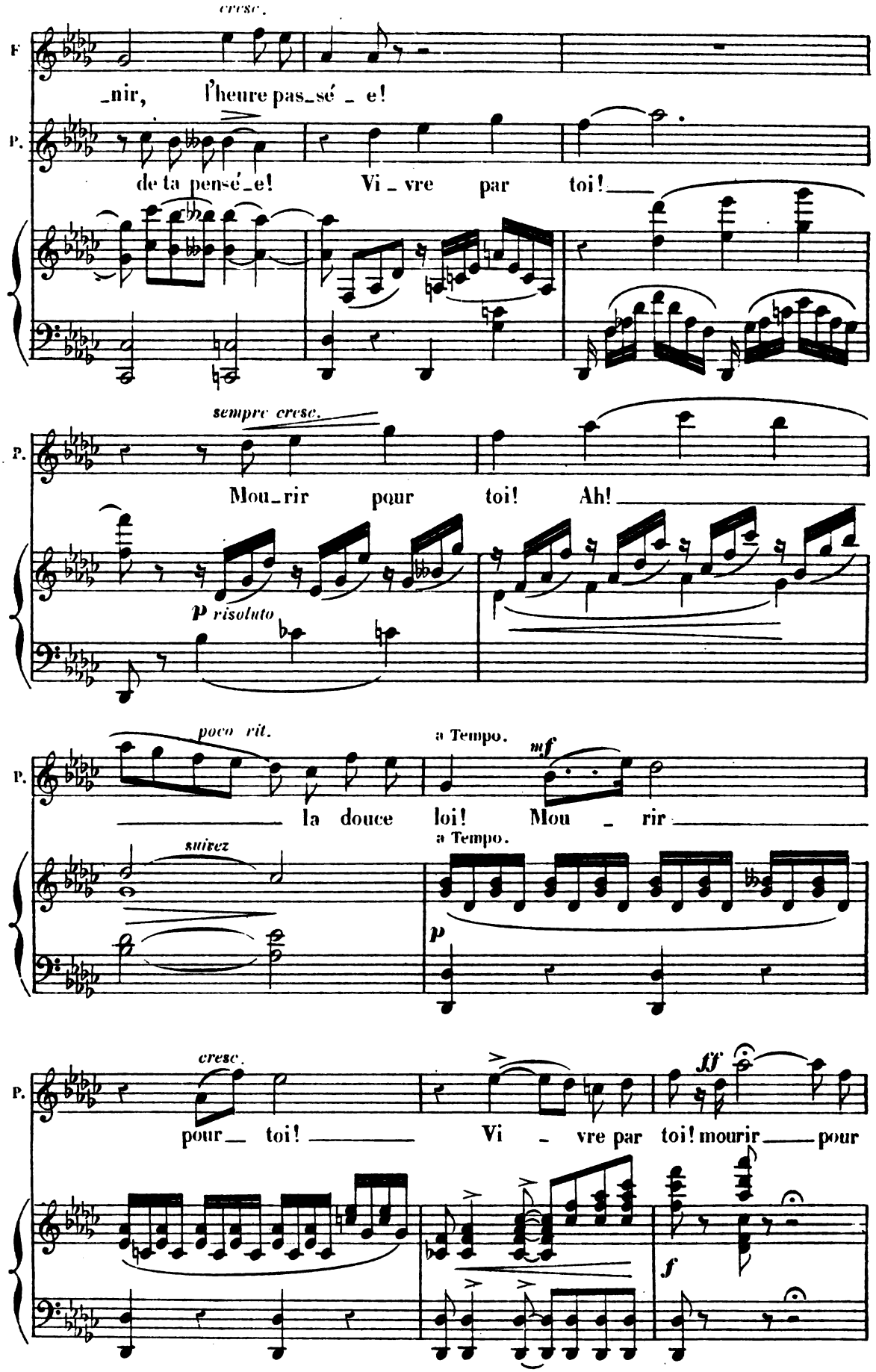

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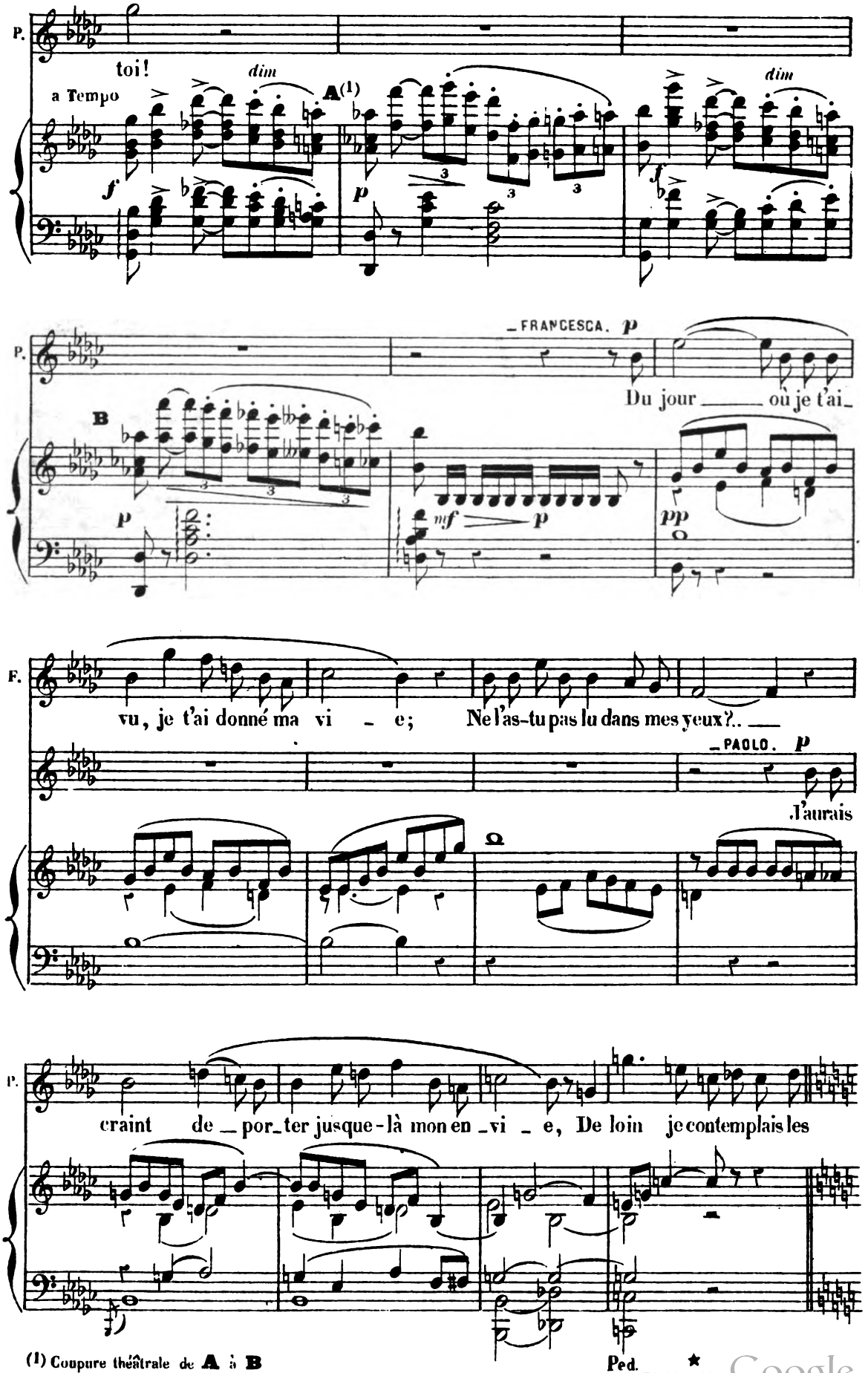

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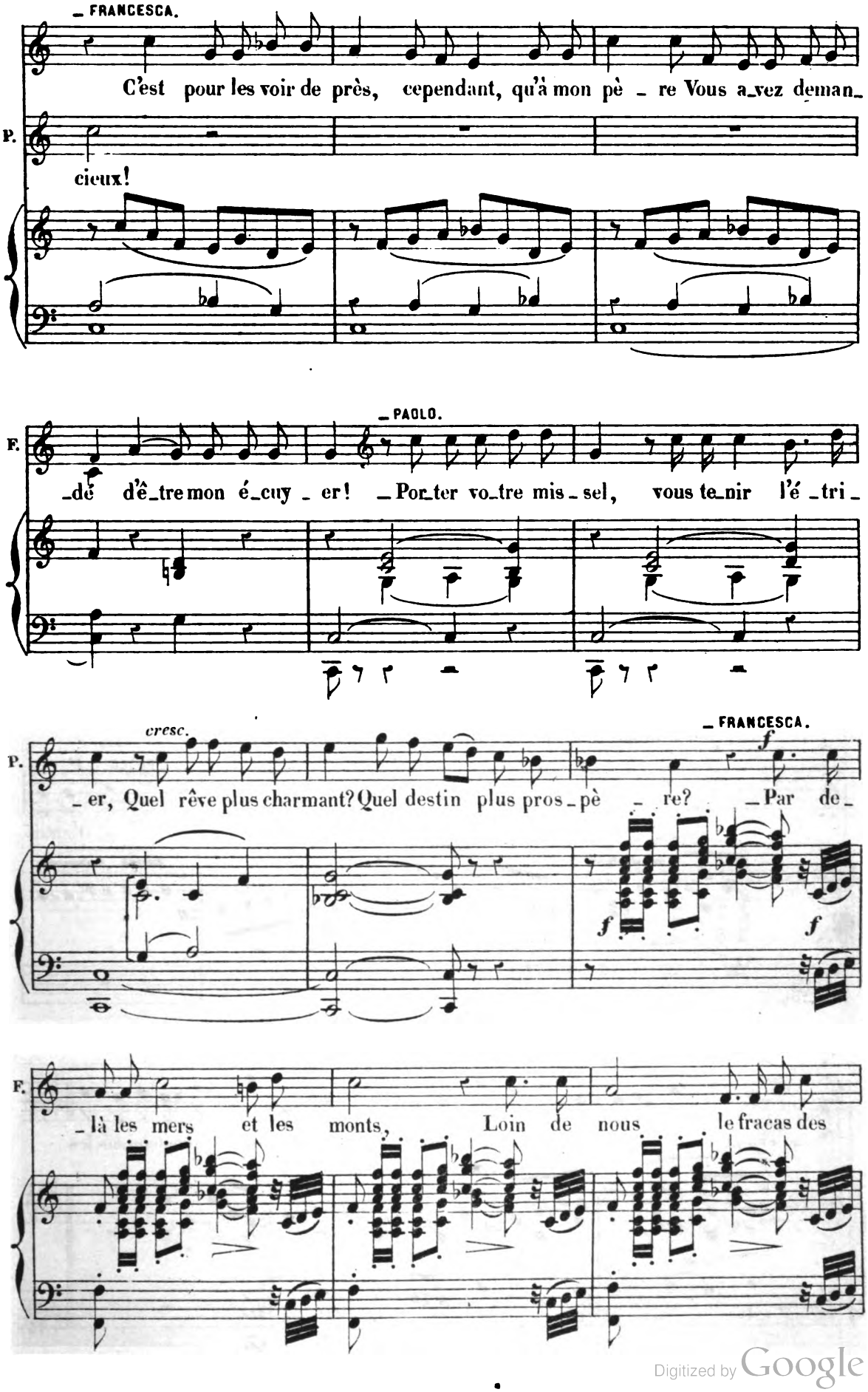

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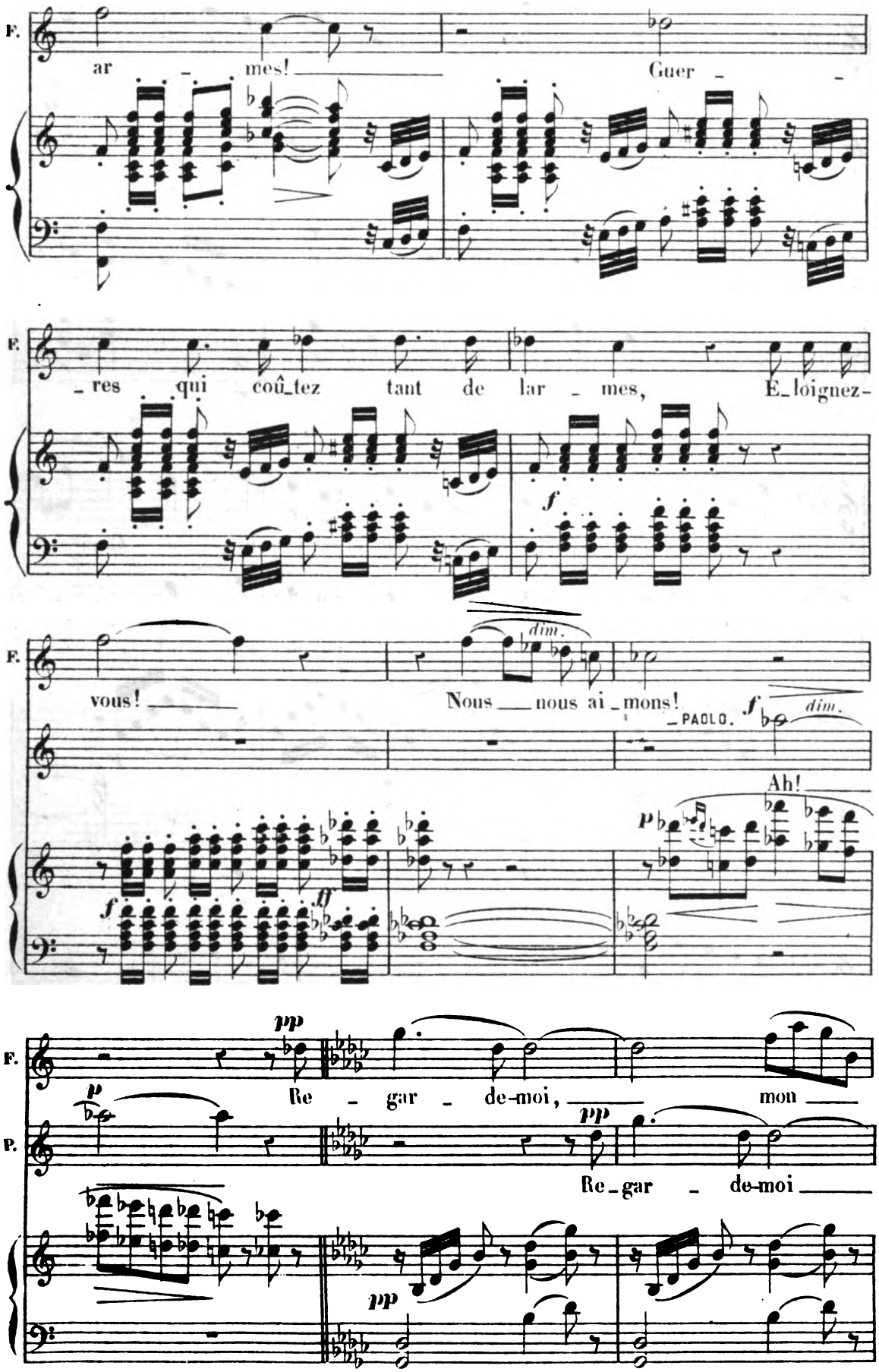

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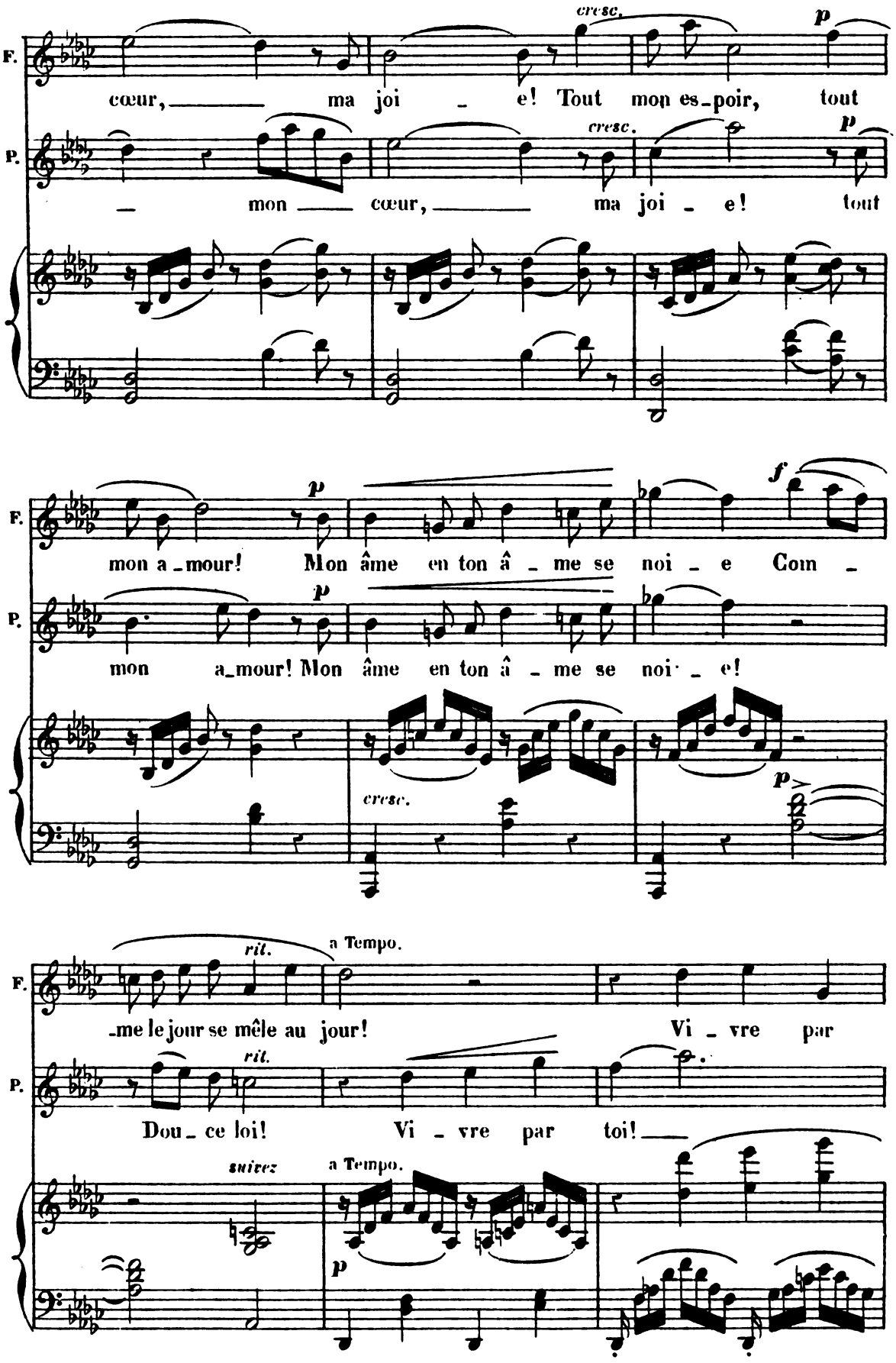

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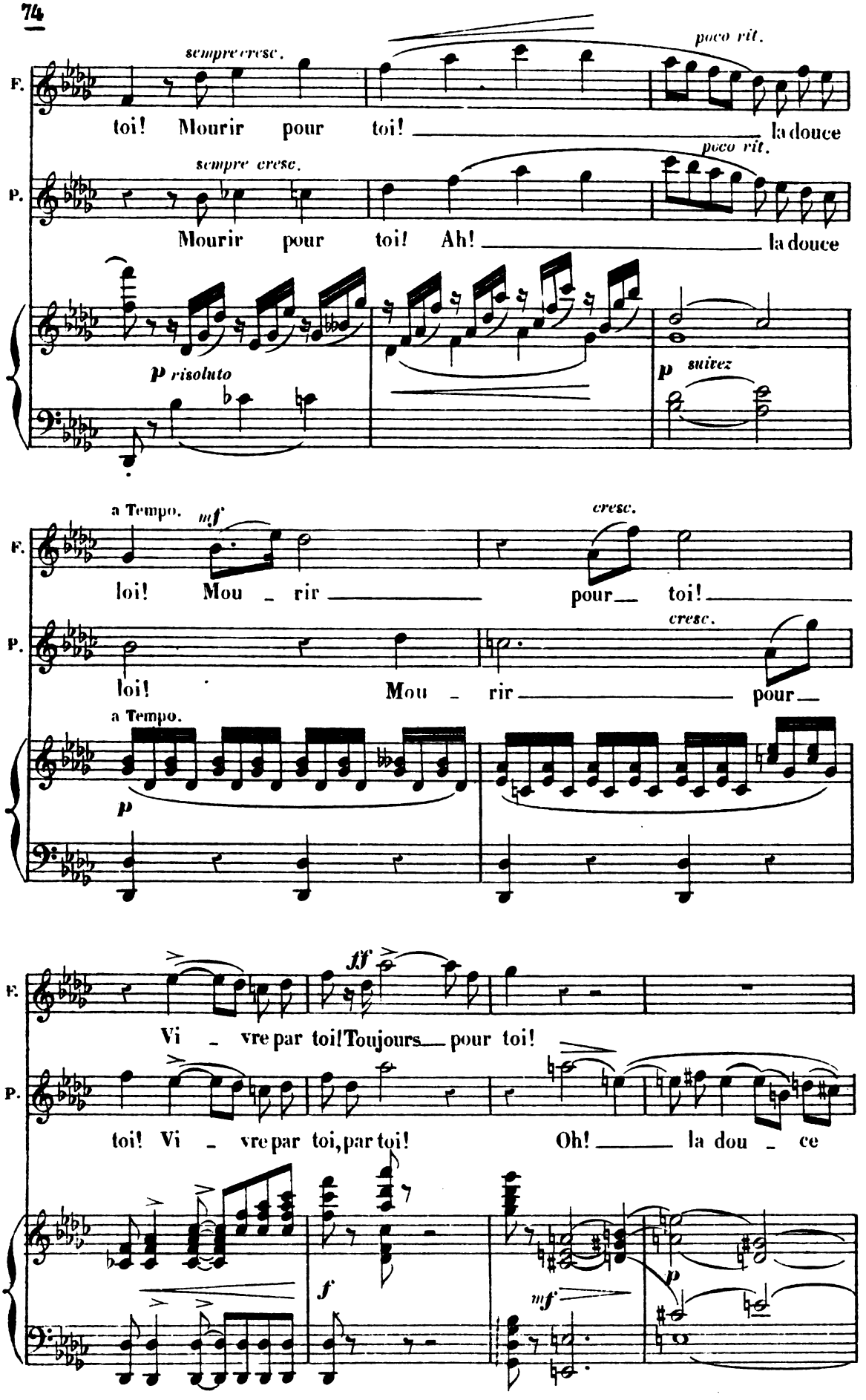

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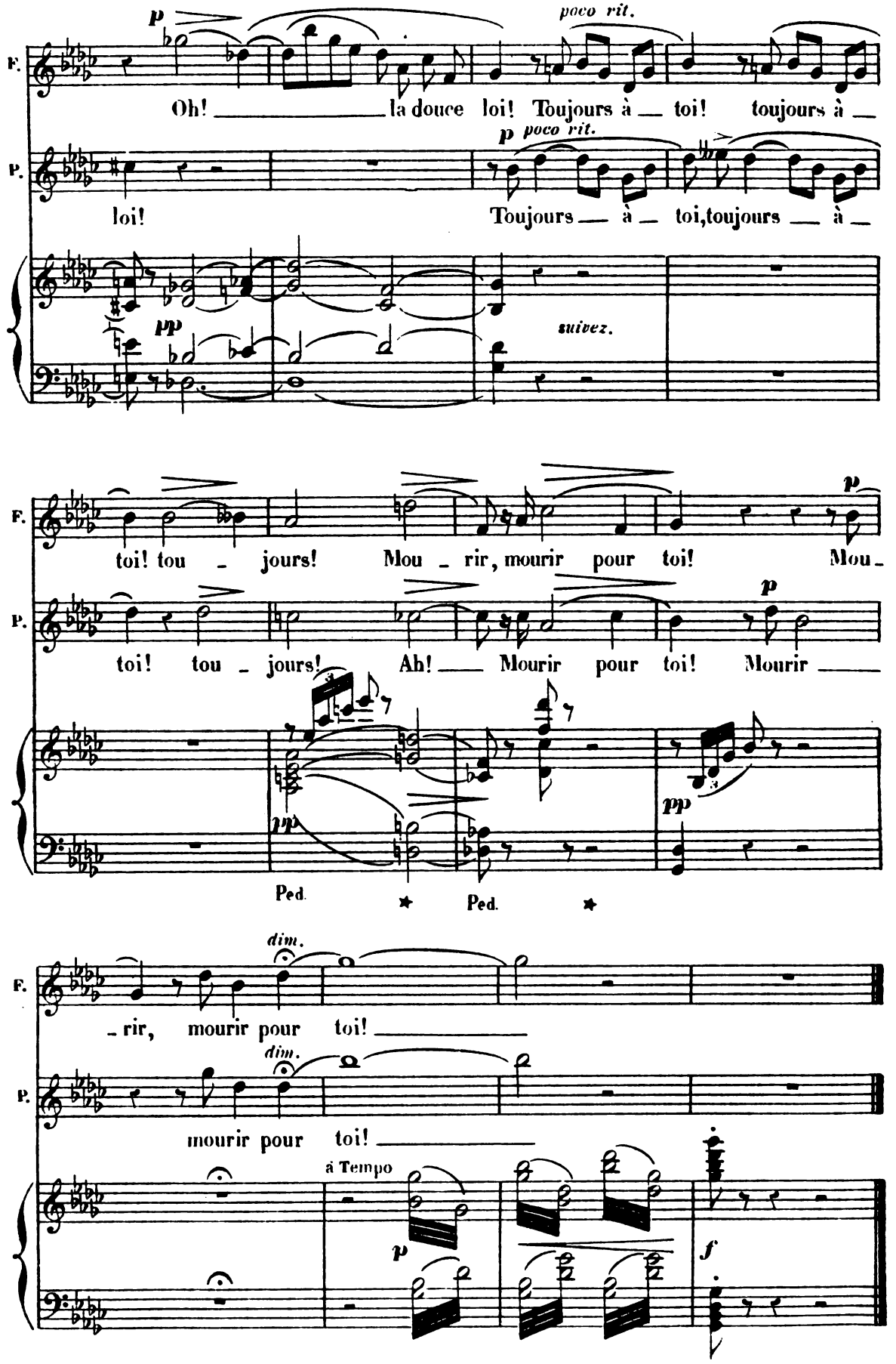

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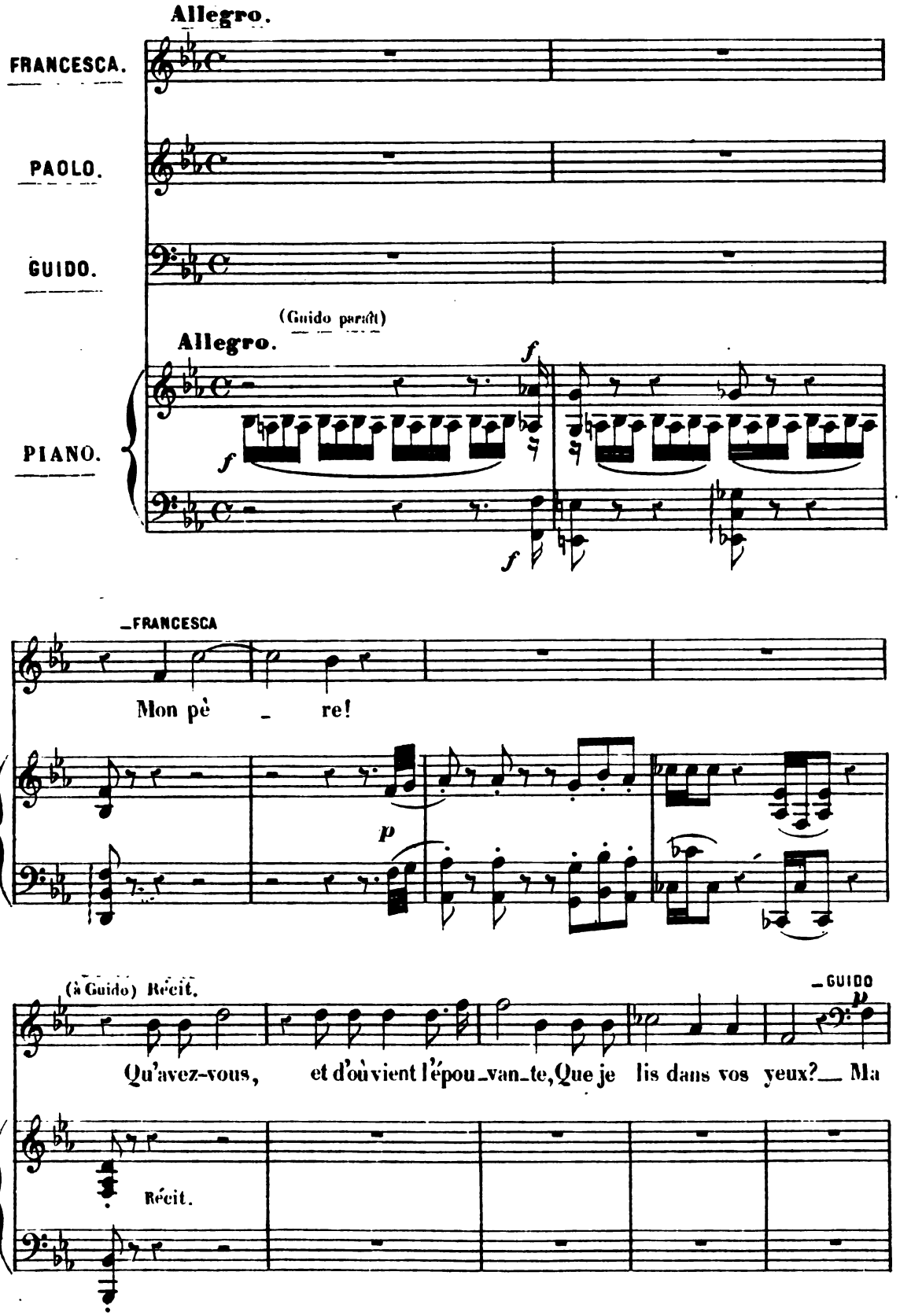
— SCÈNE, RÉCITATIF ET TRIO. —

A. SCÈNE ET RÉCIT



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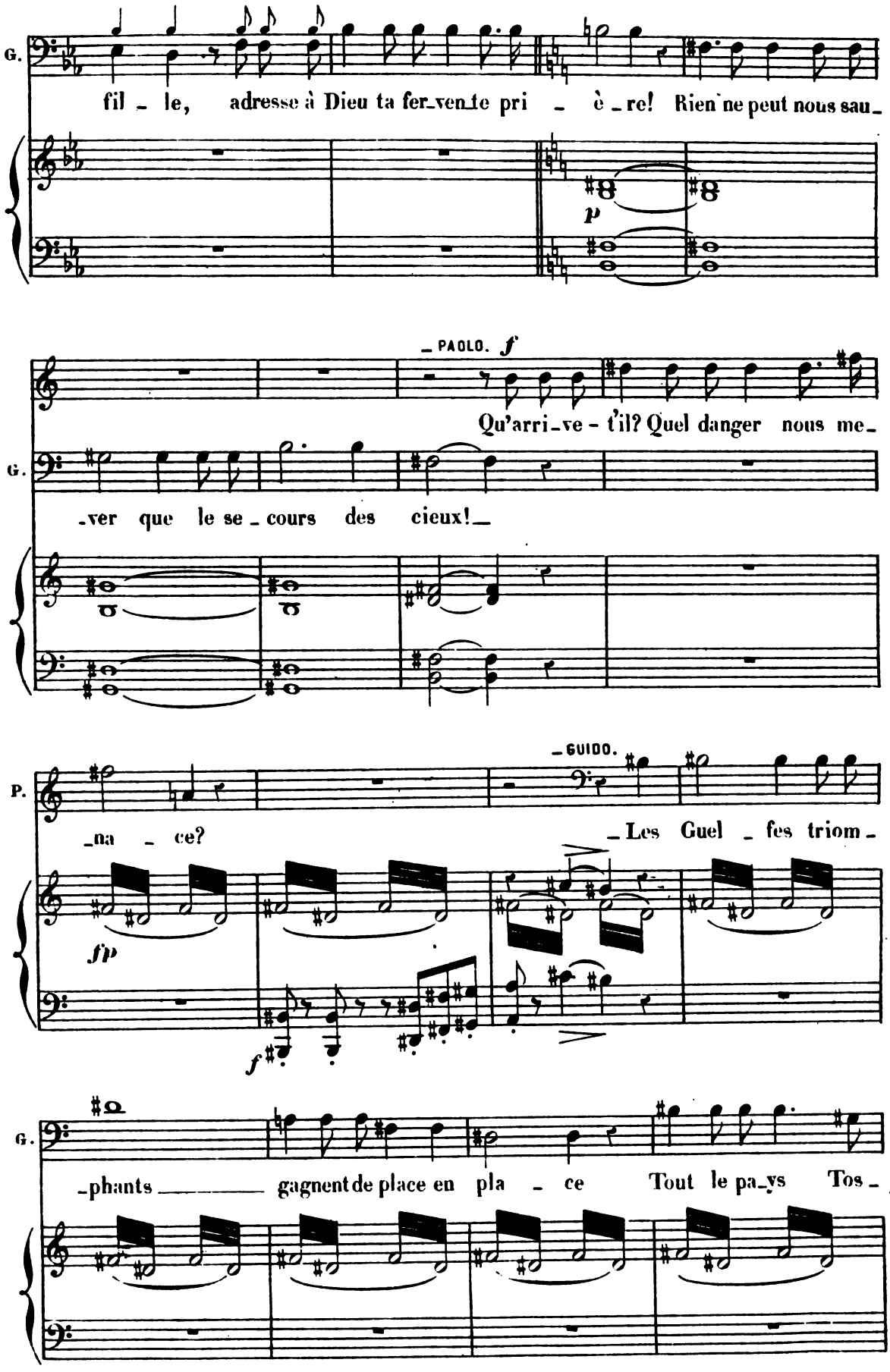

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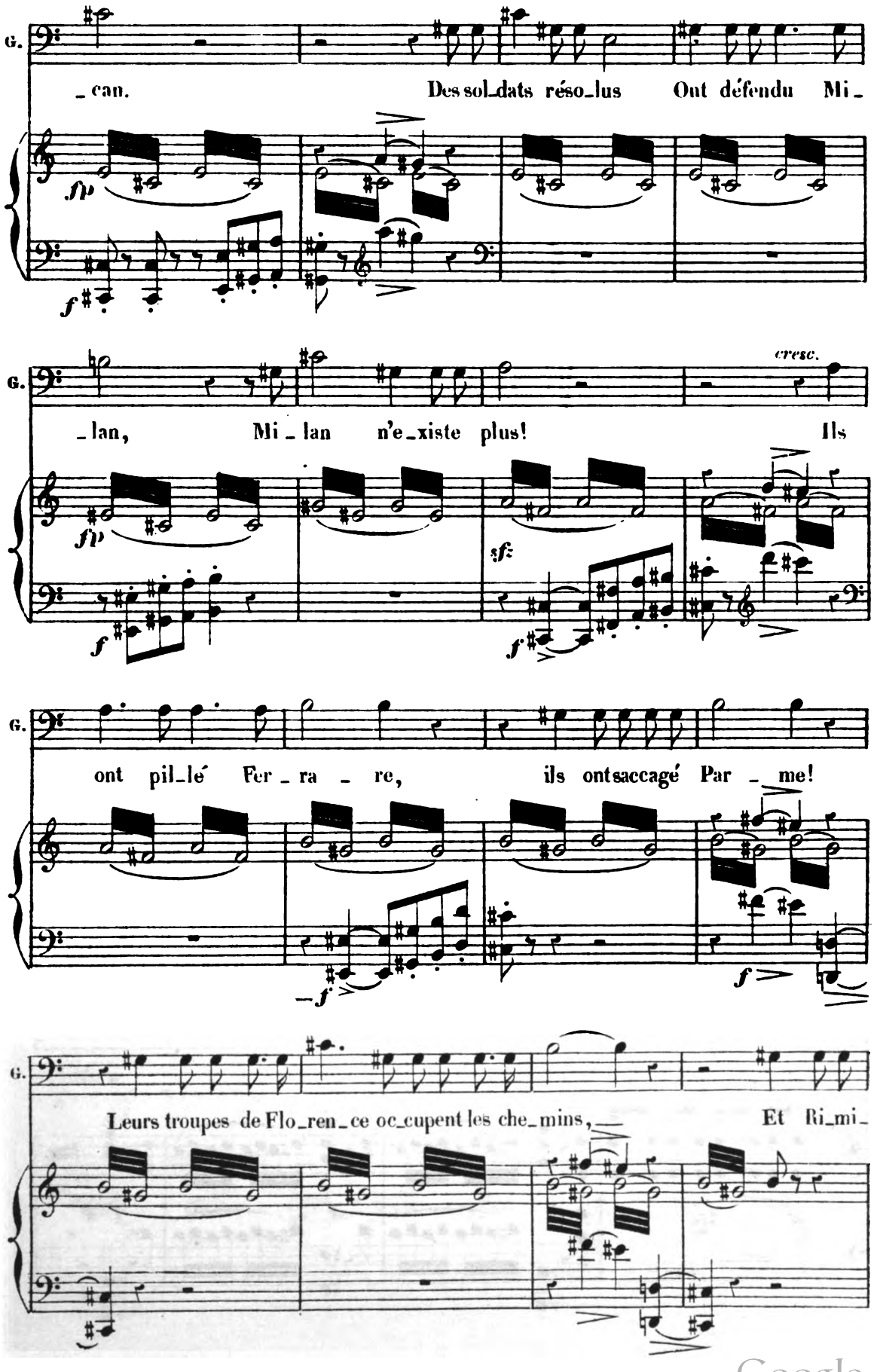

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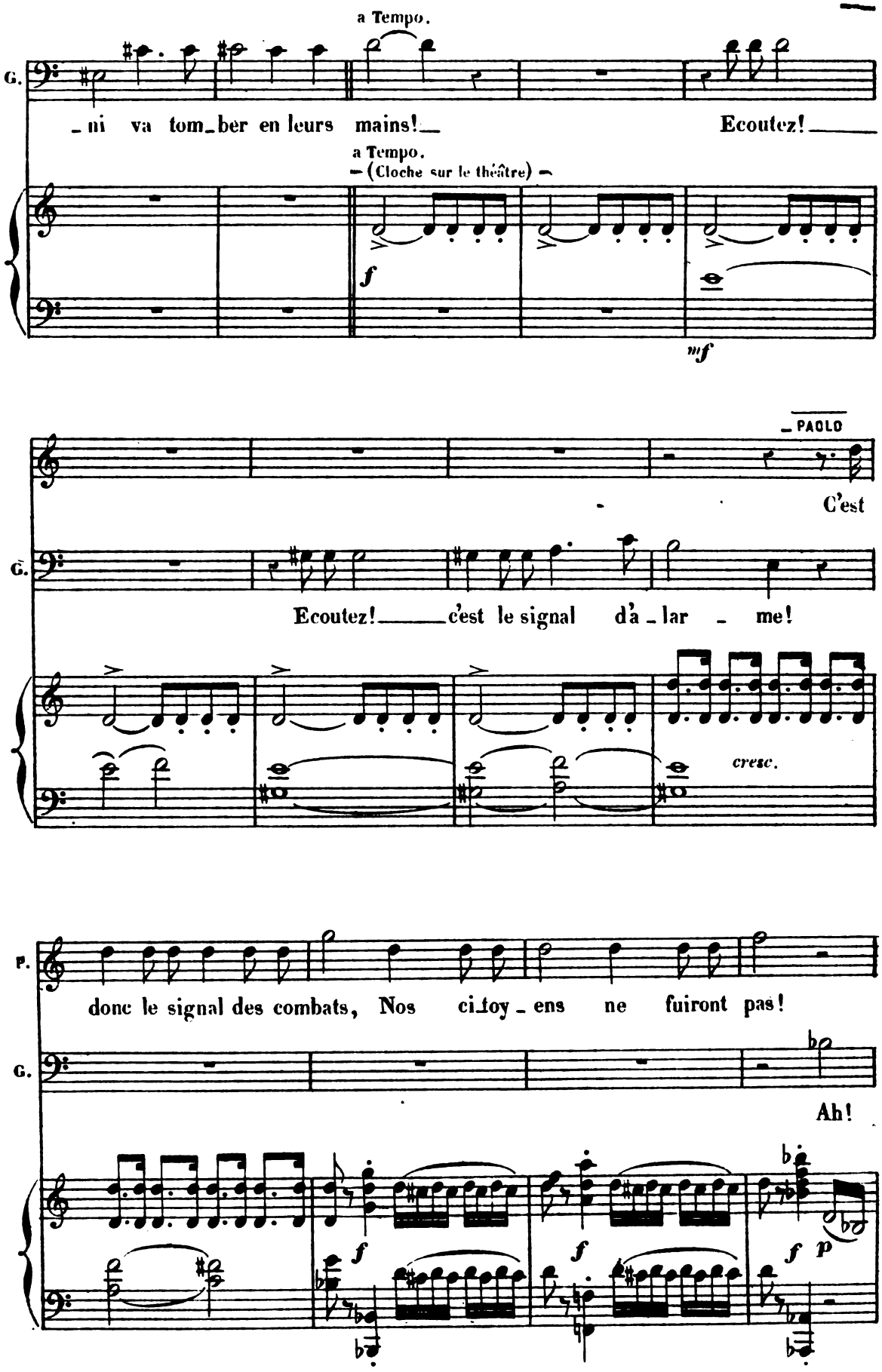

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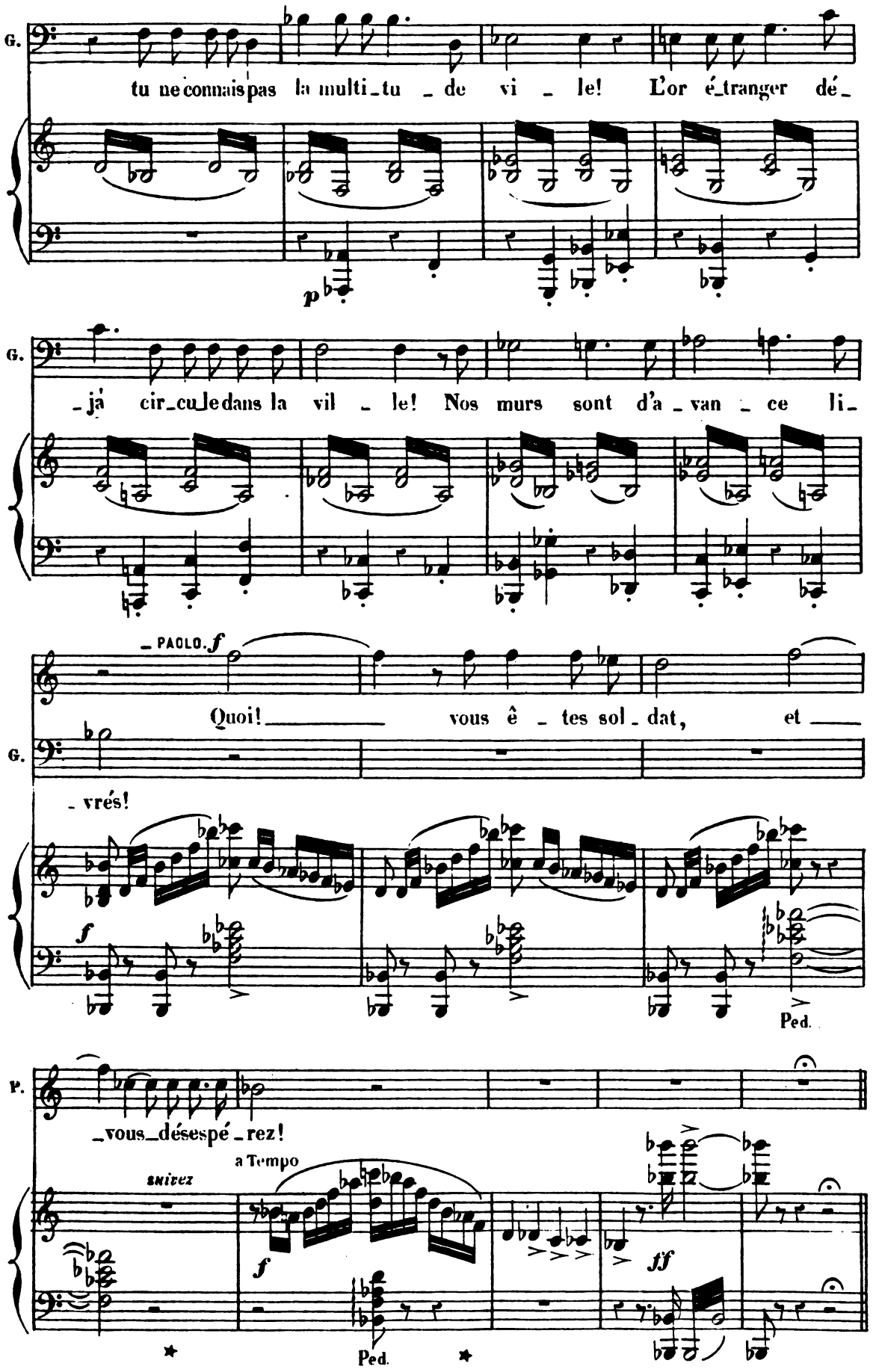

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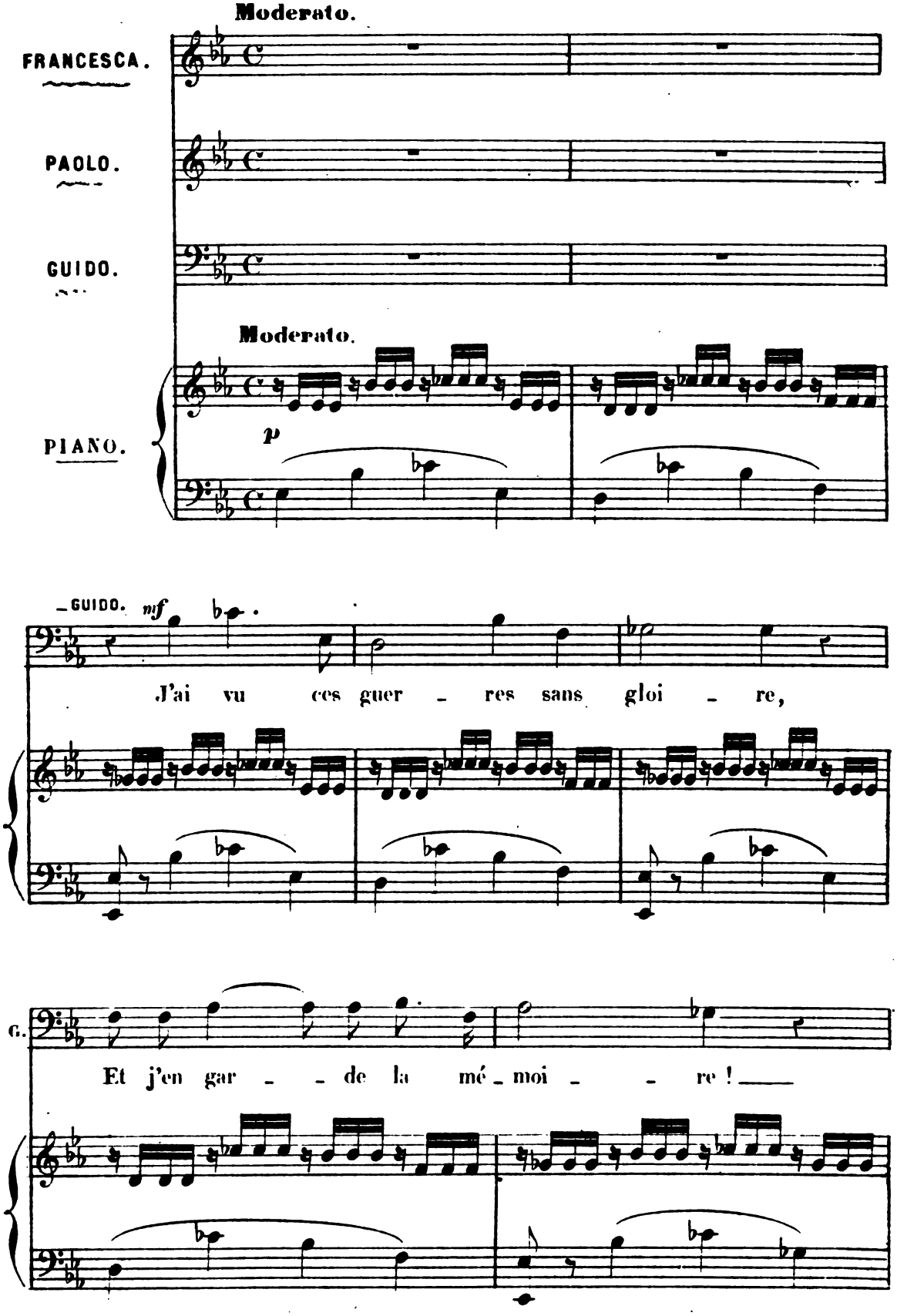
B. TRIO

ITALIE! ITALIE!



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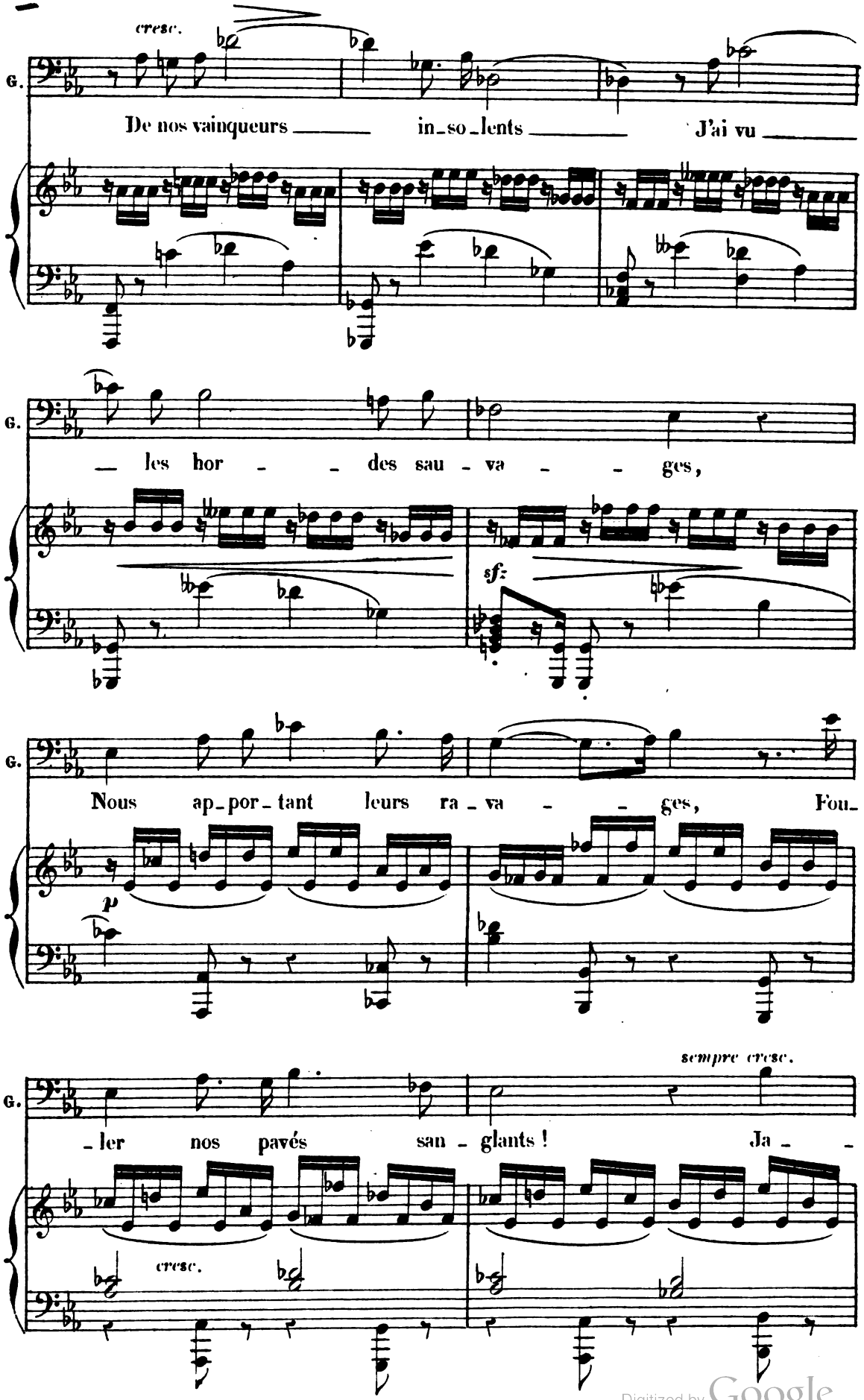

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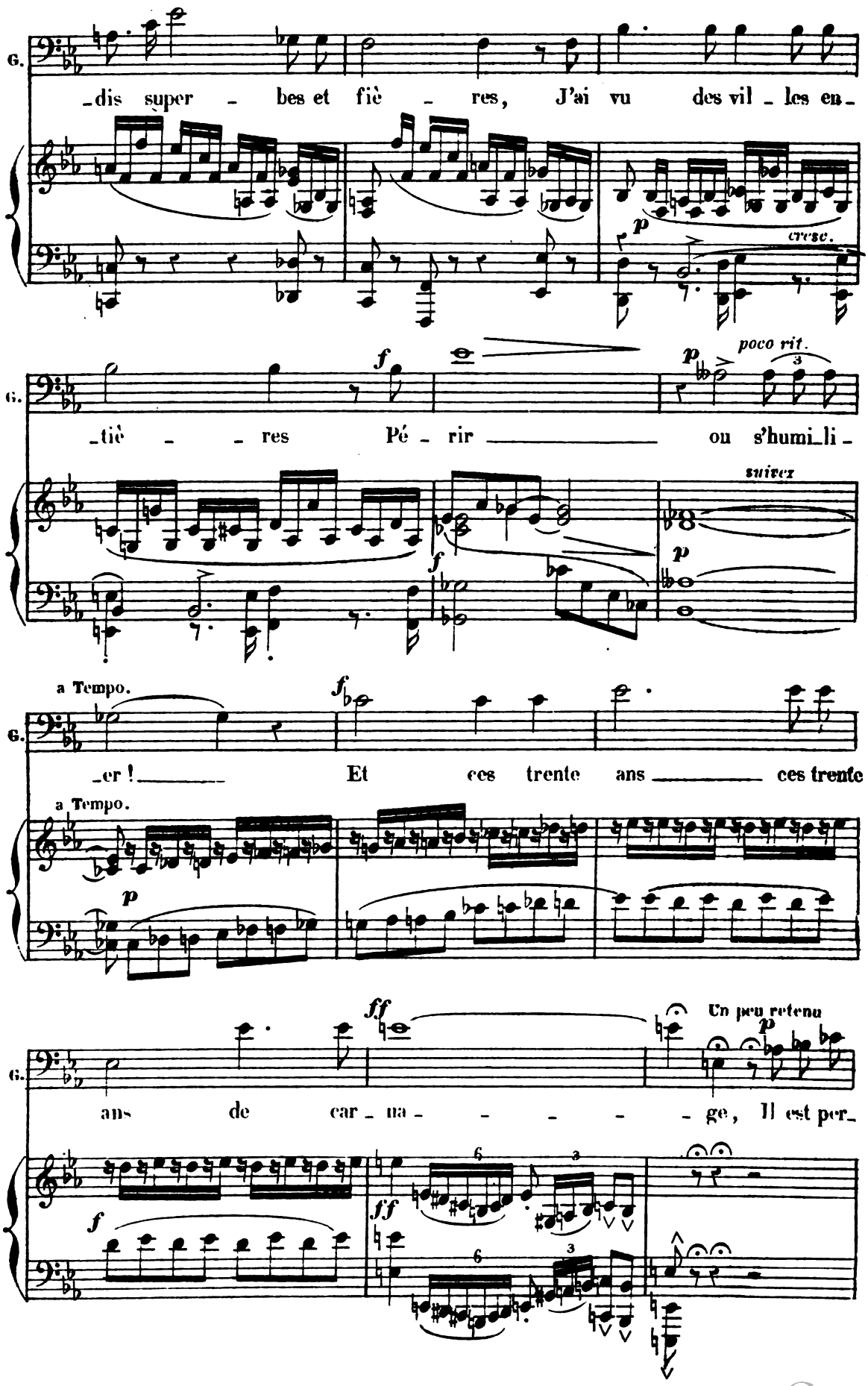

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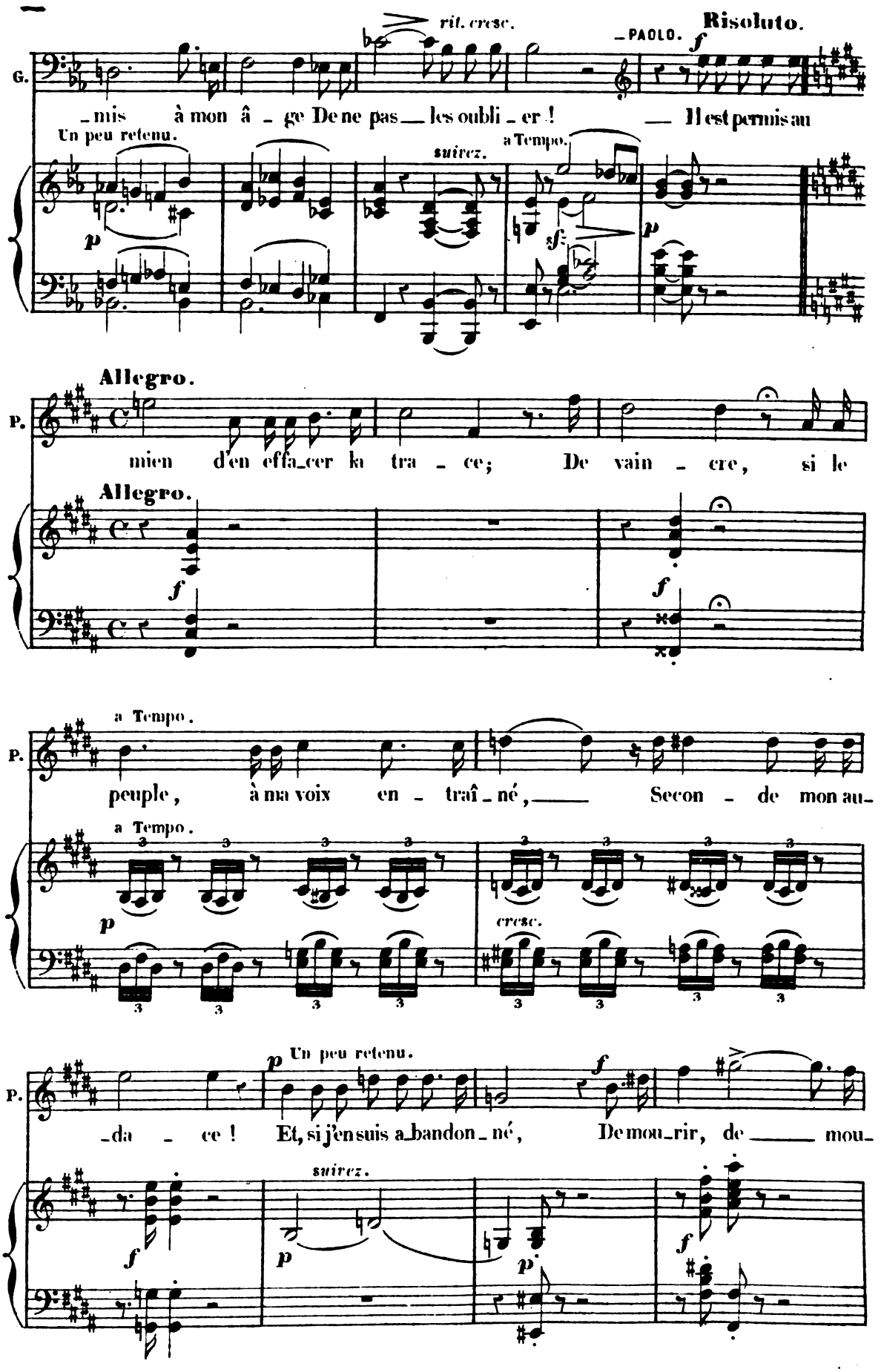

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FRANCESCA.

(se jetant dans les bras de Paolo)

(se tournant vers son père)

Mod.to Tempo 1.o

f *p* *dim.*

Paolo! Je l'ai - - me! Ô mon pè_re!

P.

_rir!

Mod.to Tempo 1.o

poco rit.

f *p* *dim.*

Andantino.

dolce.

F.

Pardonnez moi_ D'a_voir sans votre aveu dispo_sé _ de ma foi! _

Andantino.

pp *p*

F.

Il me tient de l'a_mour, il me tient de moi-mê_me! Consa_crez des liens si

pp

cresc. *cresc.*

F.

doux! _ En présen_ce du Ciel _ qu'il me tien - ne de vous! Je l'ai_

mf

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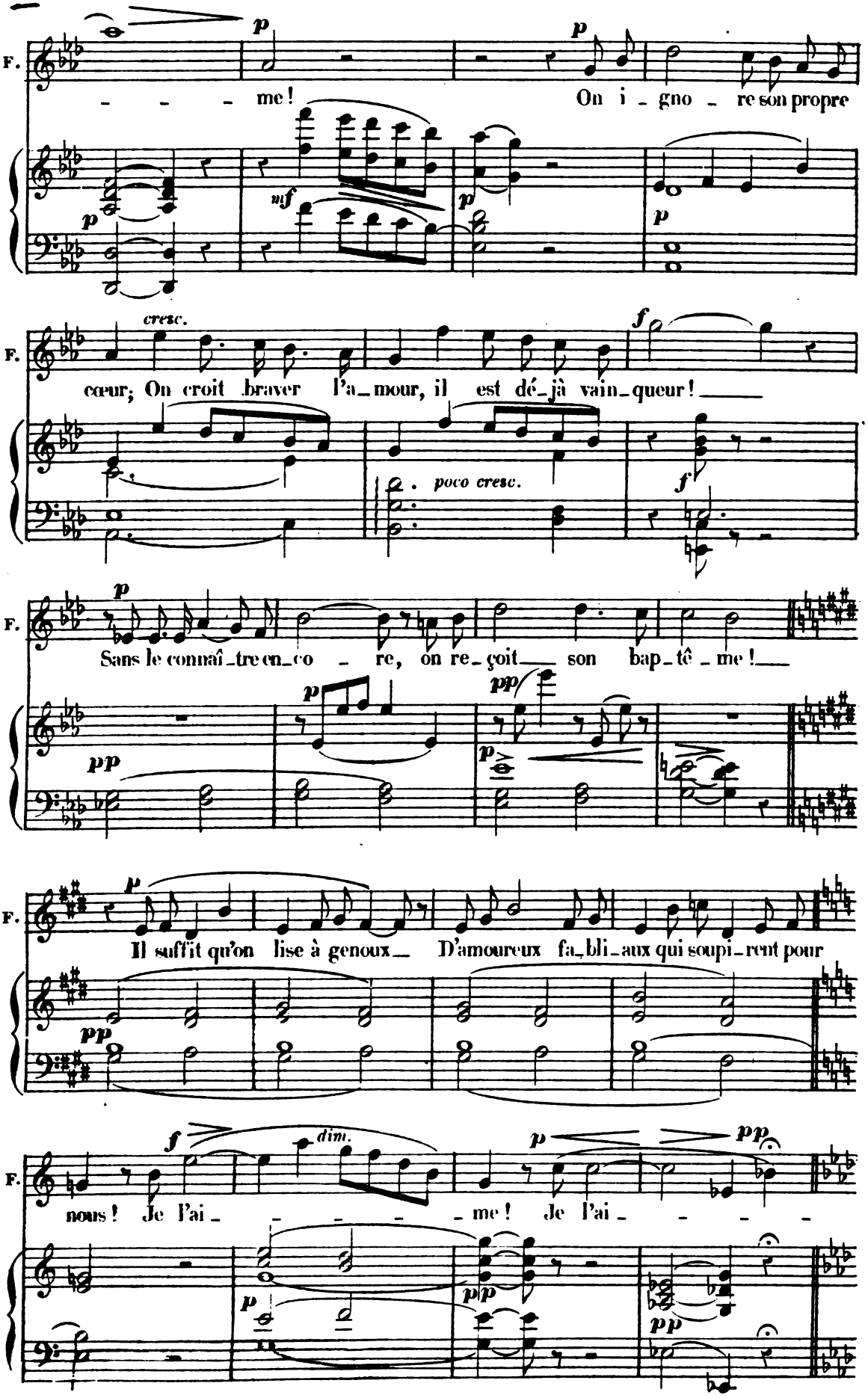

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GUIDO.

F. _me ! —Va !— ton choix est le mien ! Et si dans un tel

Animez un peu.

mf p

G. jour Rien pouvait ap-por-ter quelque joie à mon â - - me, En -

cresc.

m.g.

G. -fants, — en - fants, ce se - rait — votre a-mour !

dim. rit.

p suivez mf

Ped.

(à Paolo) sans rigueur. (à Francesca.)

G. Pa-o-lo, sois mon fils ! Frances - ca, — sois sa

dim.

p suivez dim.

(il les presse tous deux dans ses bras.)

G. fem - me ! Mais par cet a-mour -

pp poco rit. pp

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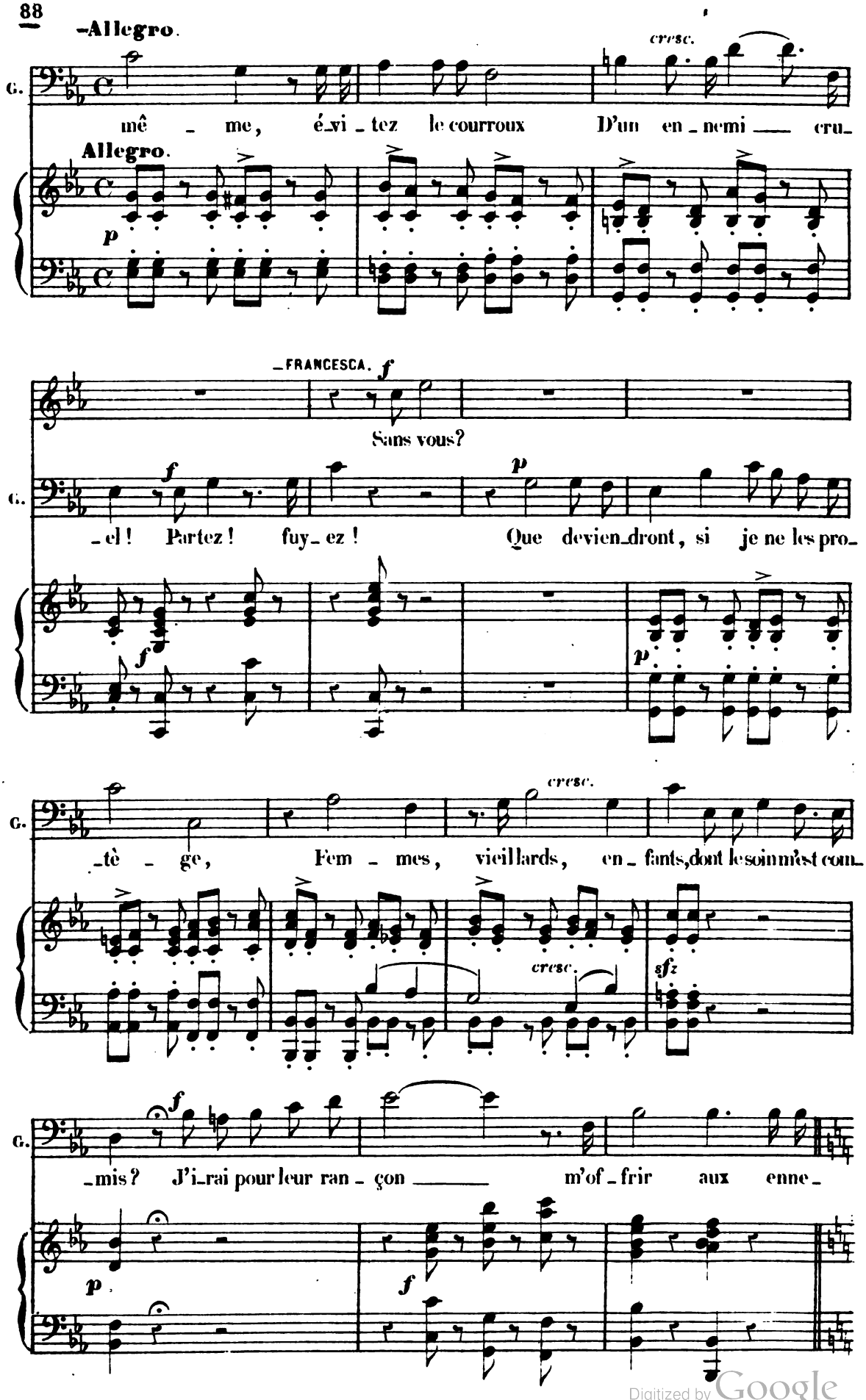

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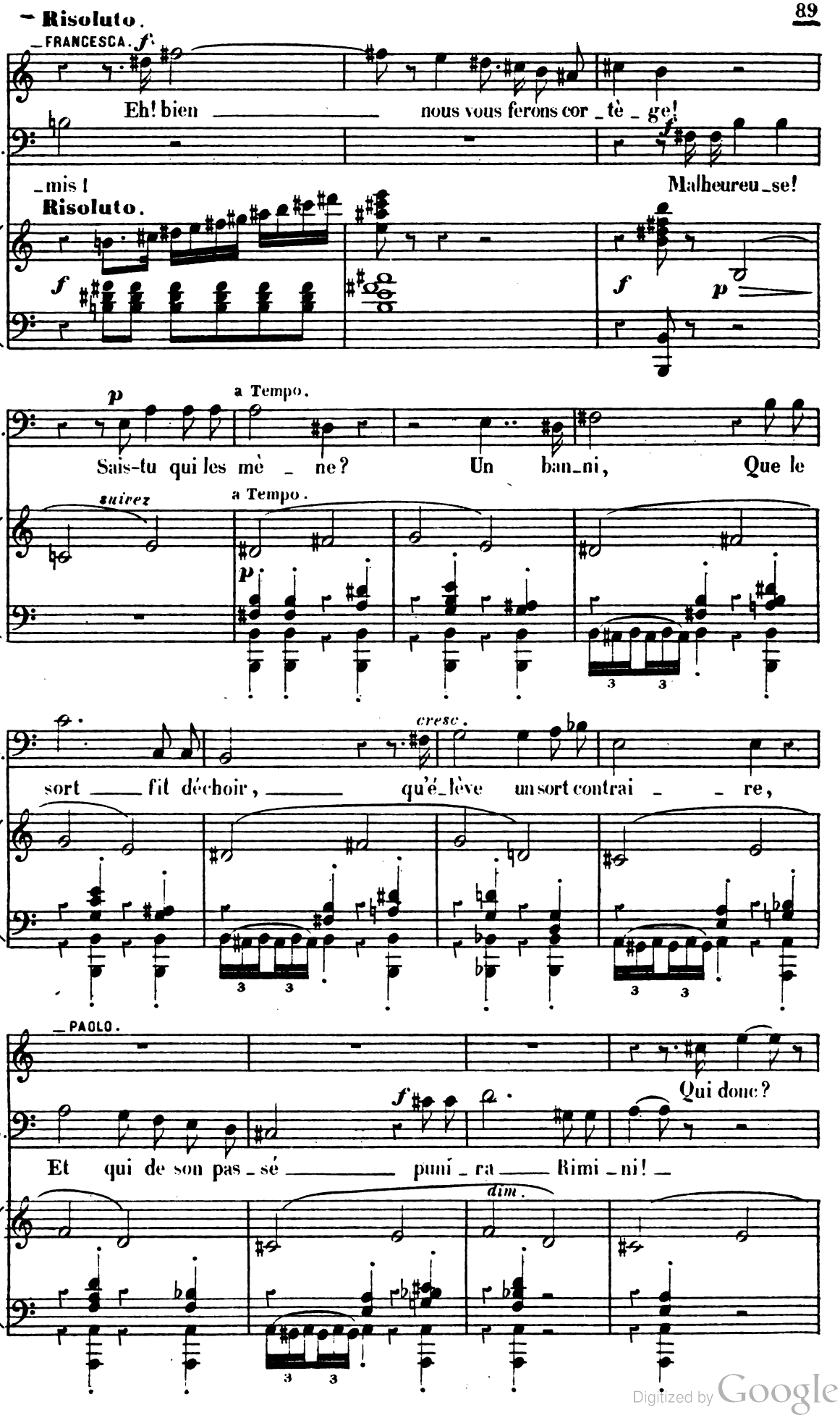

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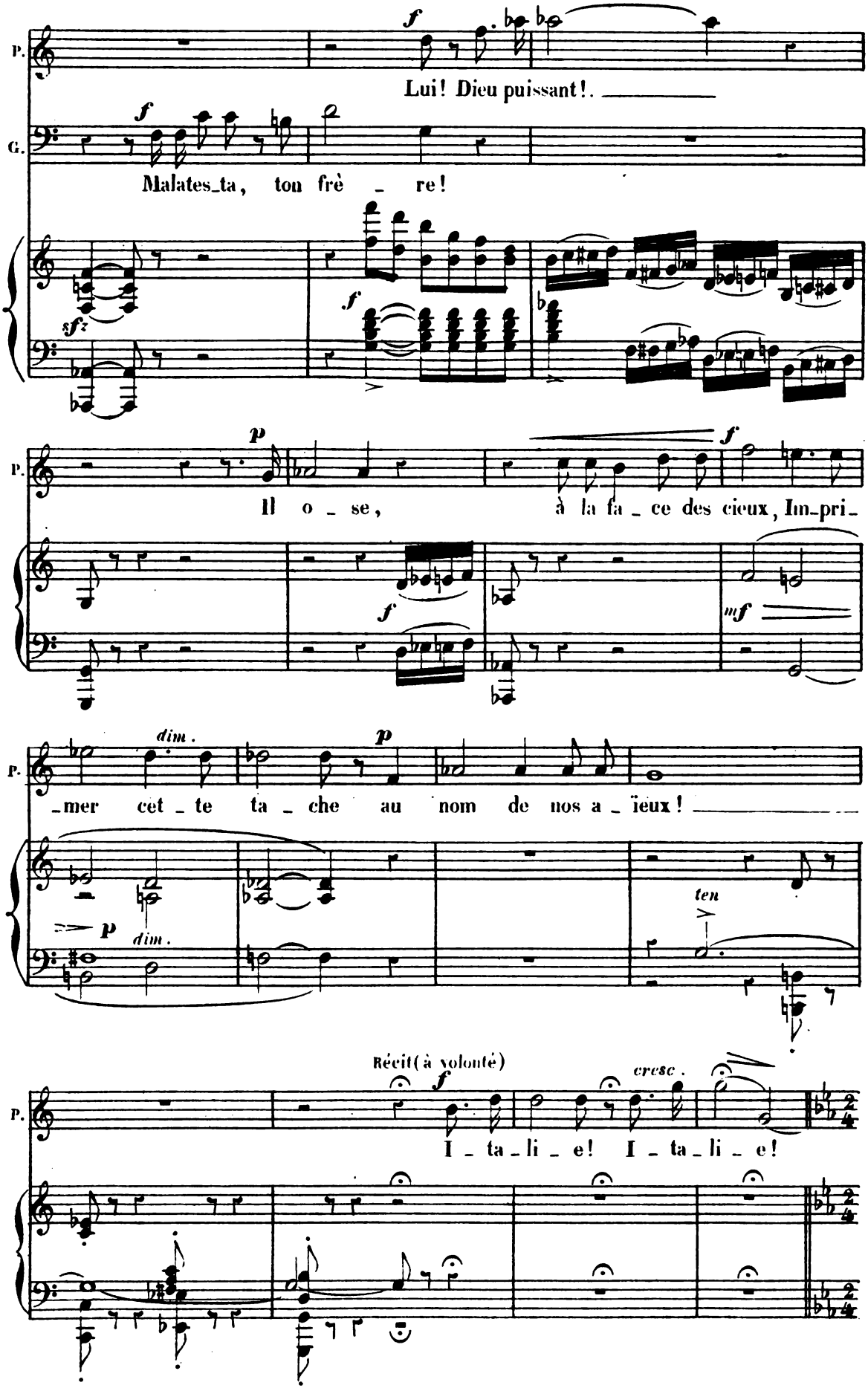

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All° moderato. (avec exaltation)

P. — I_ta_li _ e! I_ta_li _ e! Noble ter_ _re a_vi_

All° moderato.

FRANCESCA.

I_ta_

P. _li _ e, Qu'on livre à l'étran_ger, qu'on livre — à l'étran_ger!..—

GUIDO.

I_ta_

F. _li _ e! I_ta_li _ e! Noble ter_ _re a_vi_li _ e Qu'on

G. _li _ e! I_ta_li _ e! Noble ter_ _re a_vi_li _ e Qu'on

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F. livre à l'é_tran_ger! Qu'on livre à l'é_tran_ger!

F. Que

G. livre à l'é_tran_ger! Qu'on livre à l'é_tran_ger!

p *f* *p.* *f*

mf

F. Tes fils, le fer en

P. ton an_cien_ne gloi_re Nous re_vienne en mé_

mf

G. Que ton an_cien_ne gloi_re Nous re_

p

cresc.

F. main Oui, tes fils, le fer

cresc.

P. _moi_re, A l'heu_re, à l'heu_

cresc.

G. _vienne en mé_moi_re, A l'heu_

cresc.

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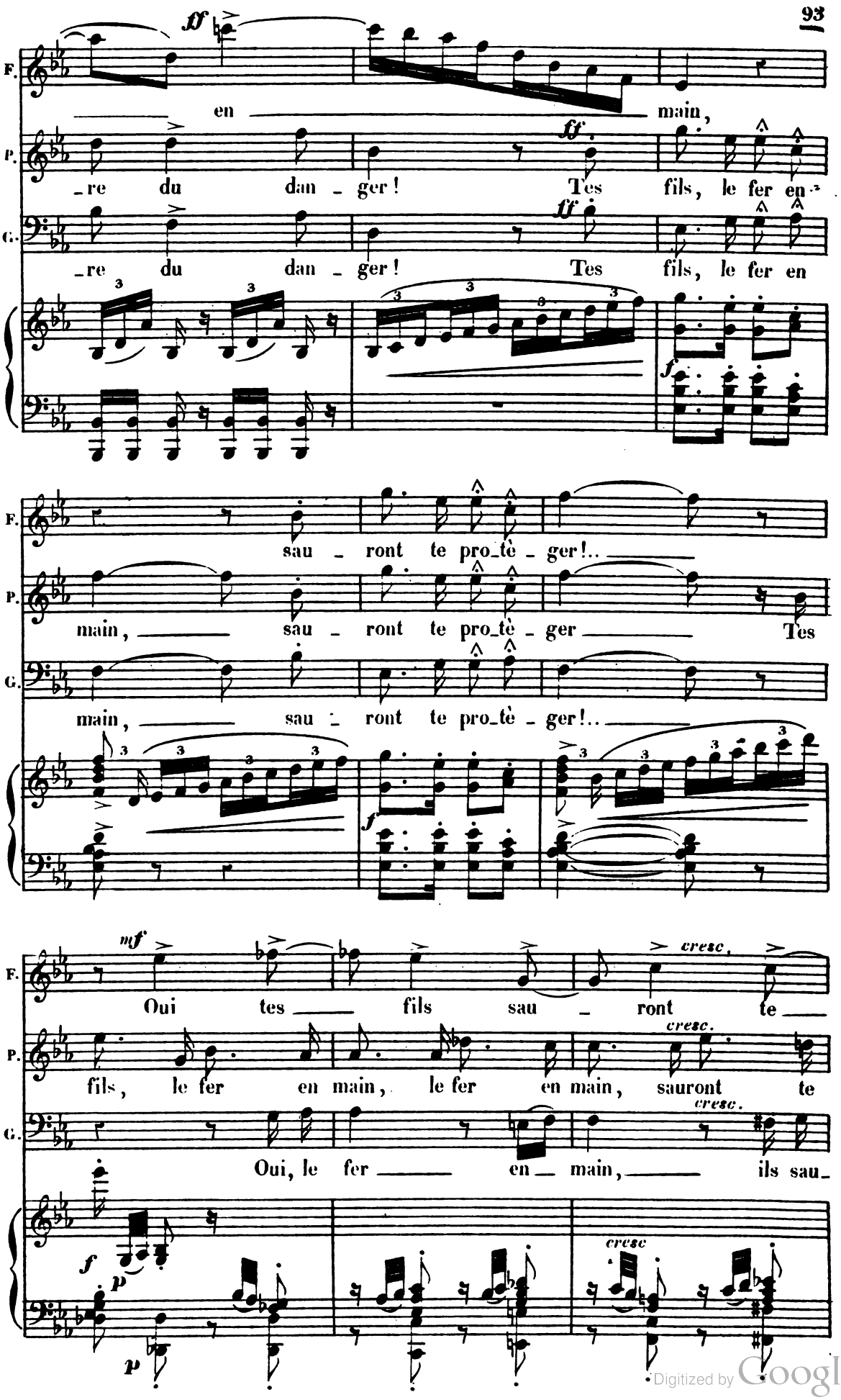

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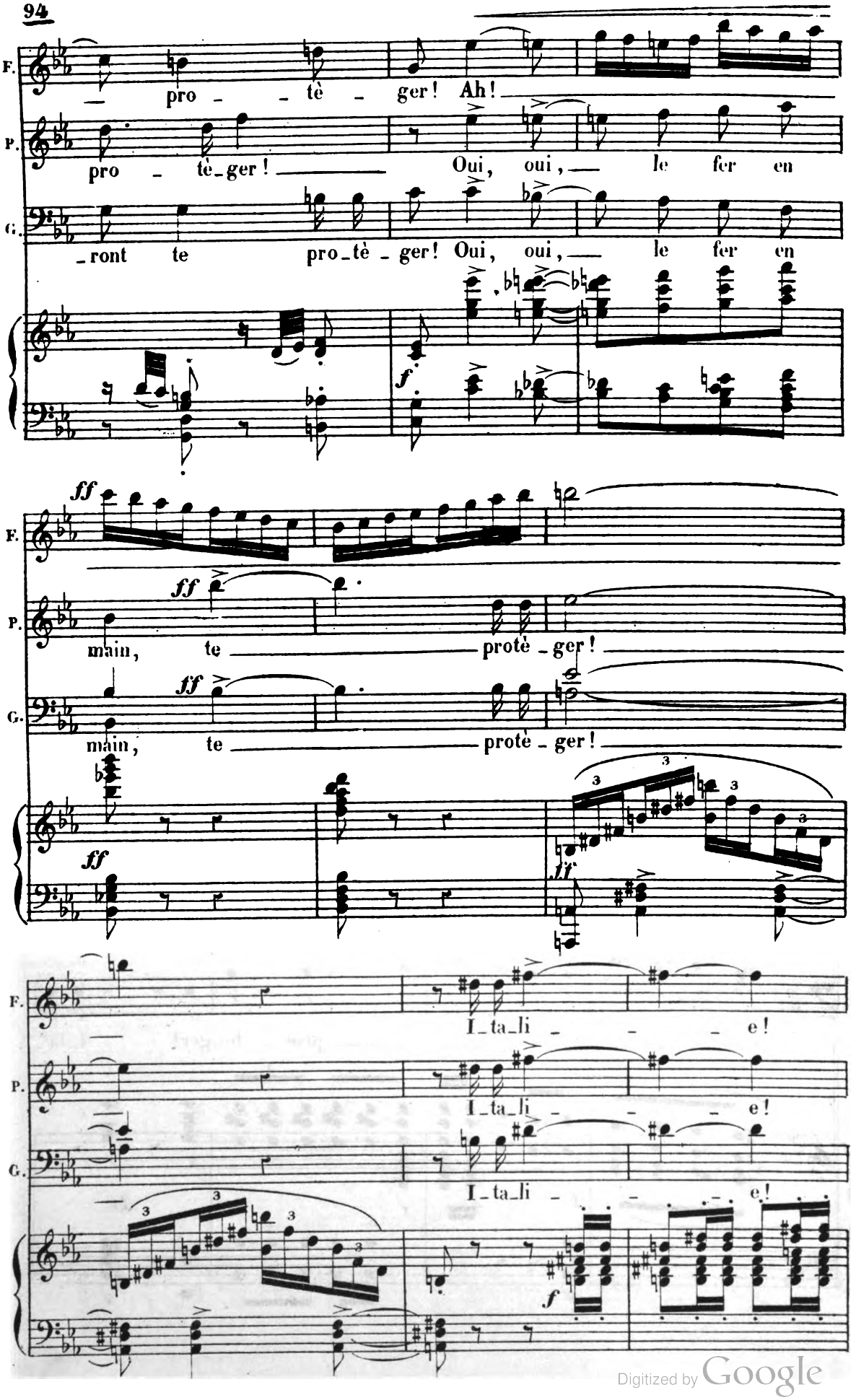

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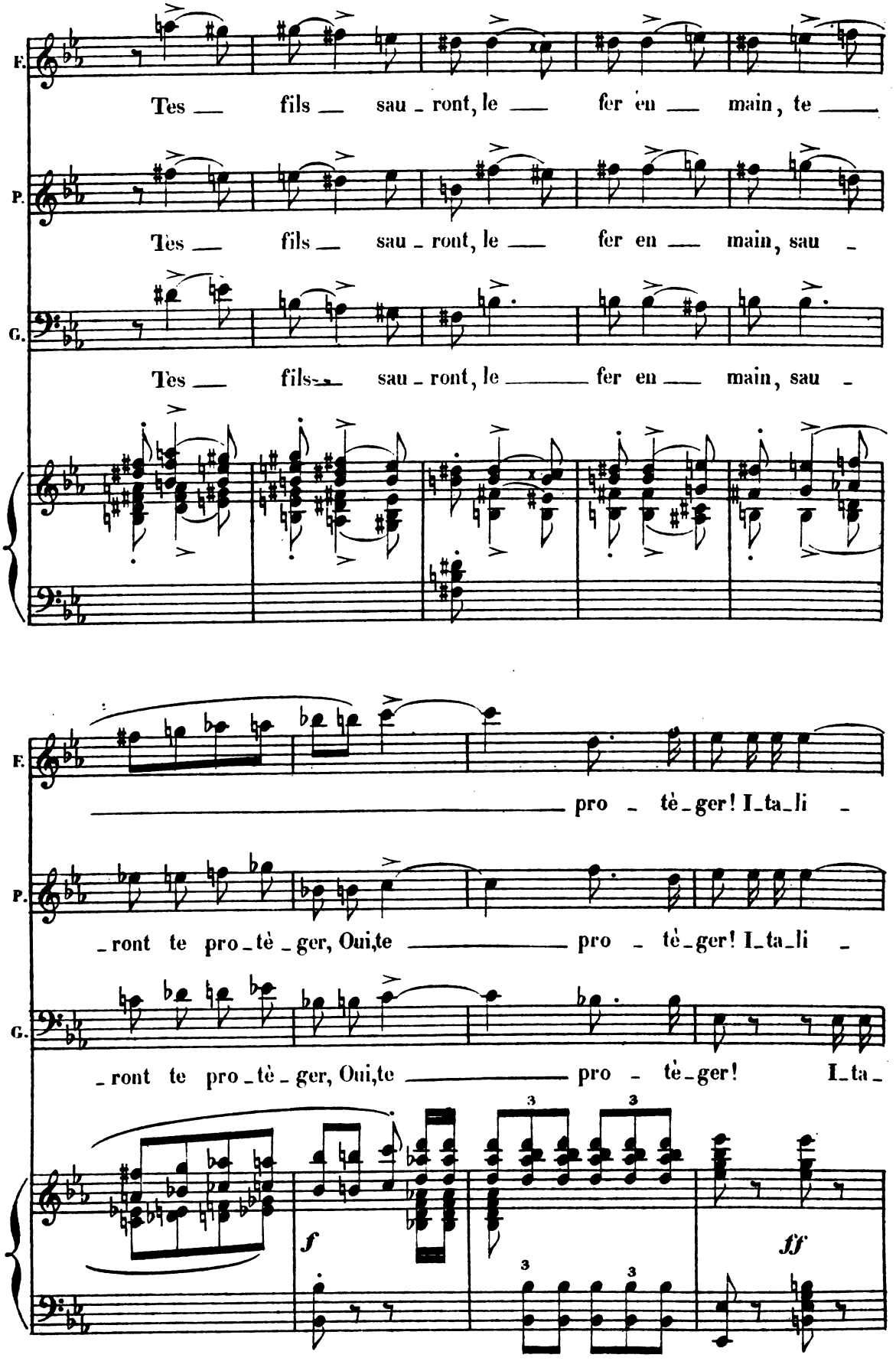

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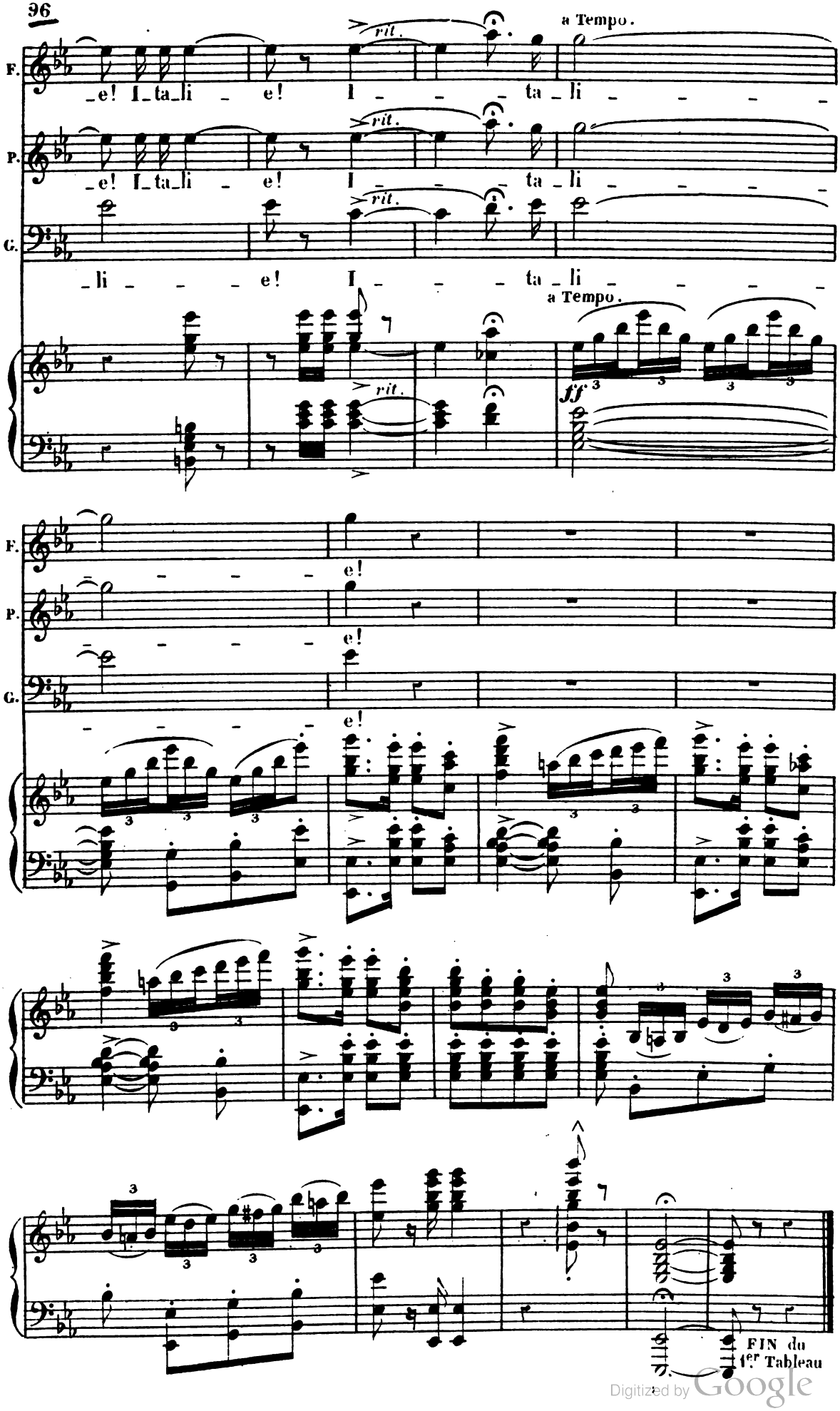

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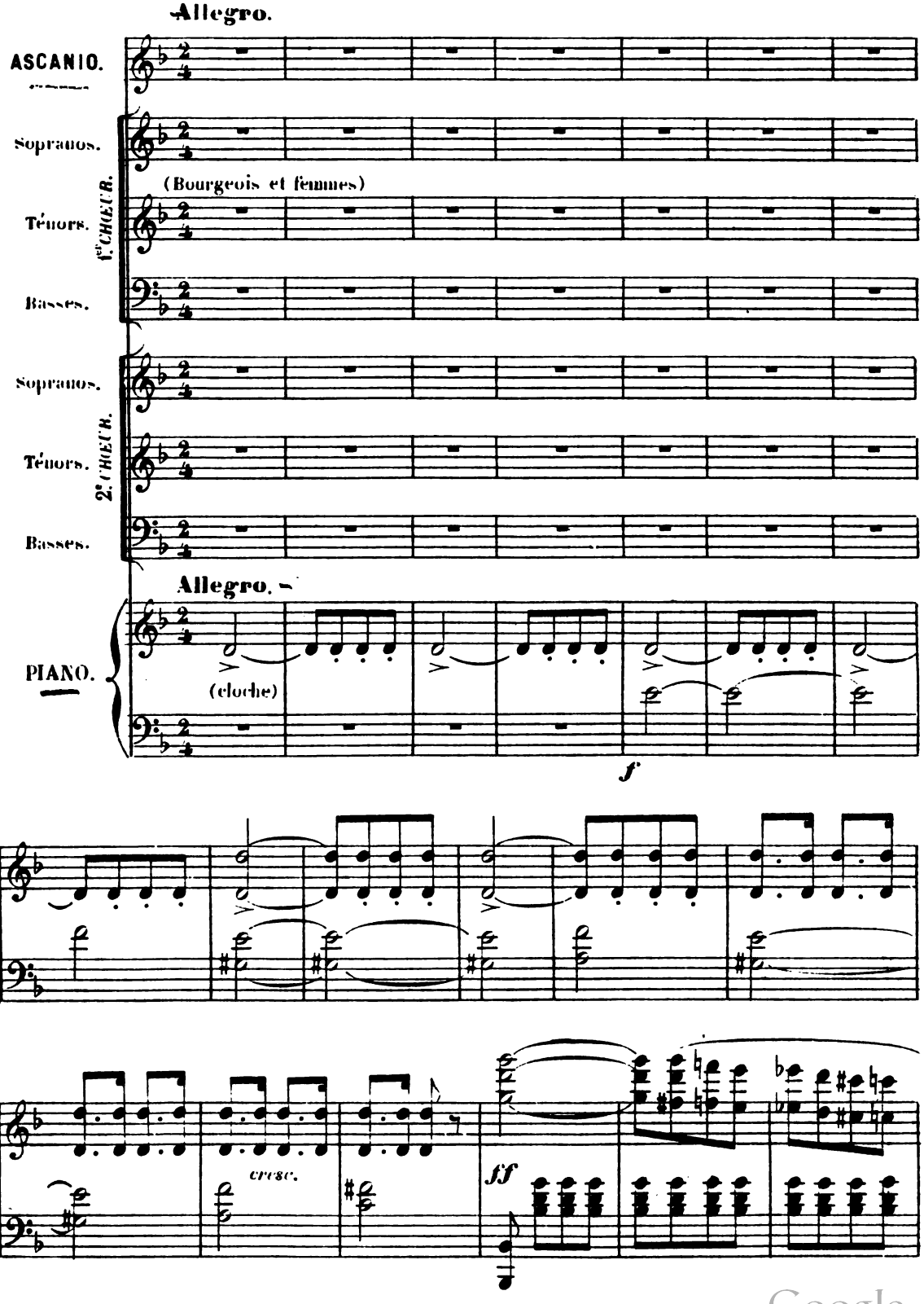
2e TABLEAU

LES REMPARTS DE RIMINI _ SCÈNE POPULAIRE

N° 3.

A. CHŒURS _ B. STROPHES _ C. CHANT DE GUERRE

A. CHŒURS.



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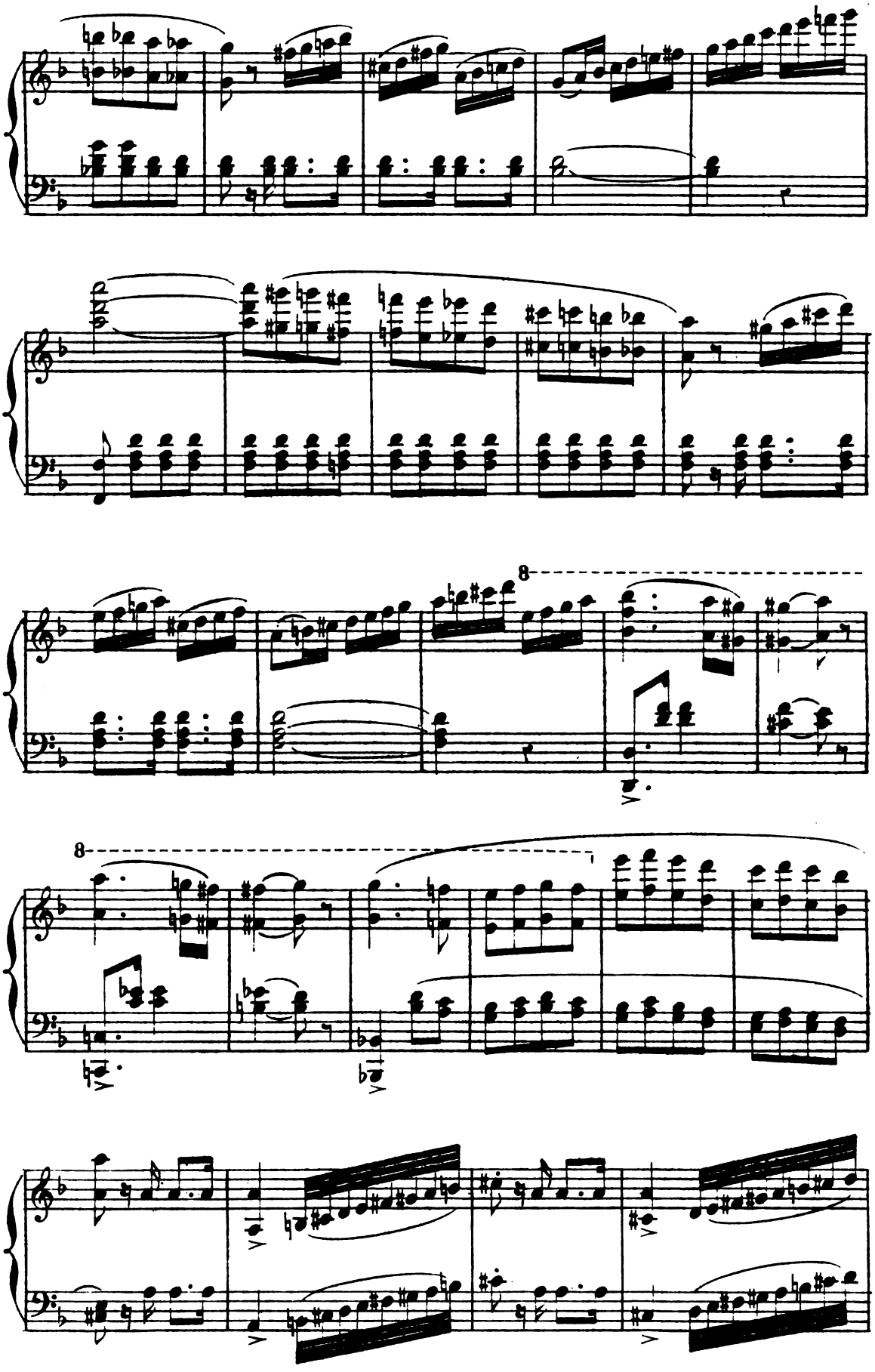

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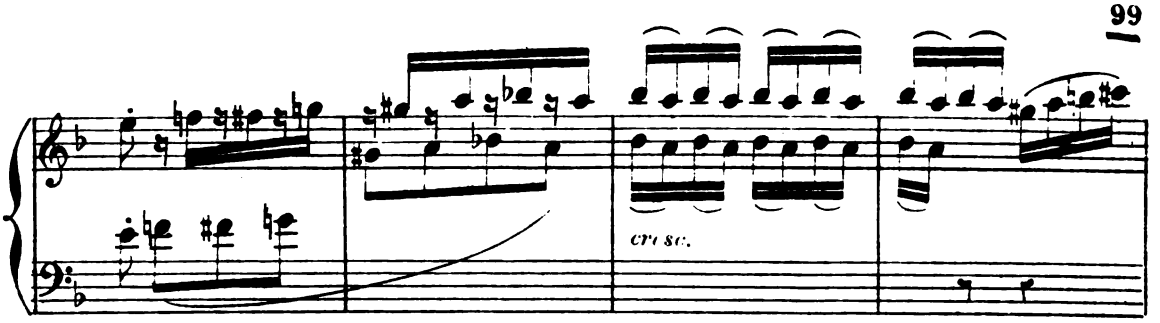

1er CHŒUR.
Sopranos.

Ténors. *f*

C'est fait de nous! c'est fait — c'est fait de nous! —

Basses. *f*

C'est fait de nous! c'est fait — c'est fait de nous! —

ff

S.

T.

C'est fait de nous! C'est fait — c'est fait de nous! —

B.

C'est fait de nous! C'est fait — c'est fait de nous! —

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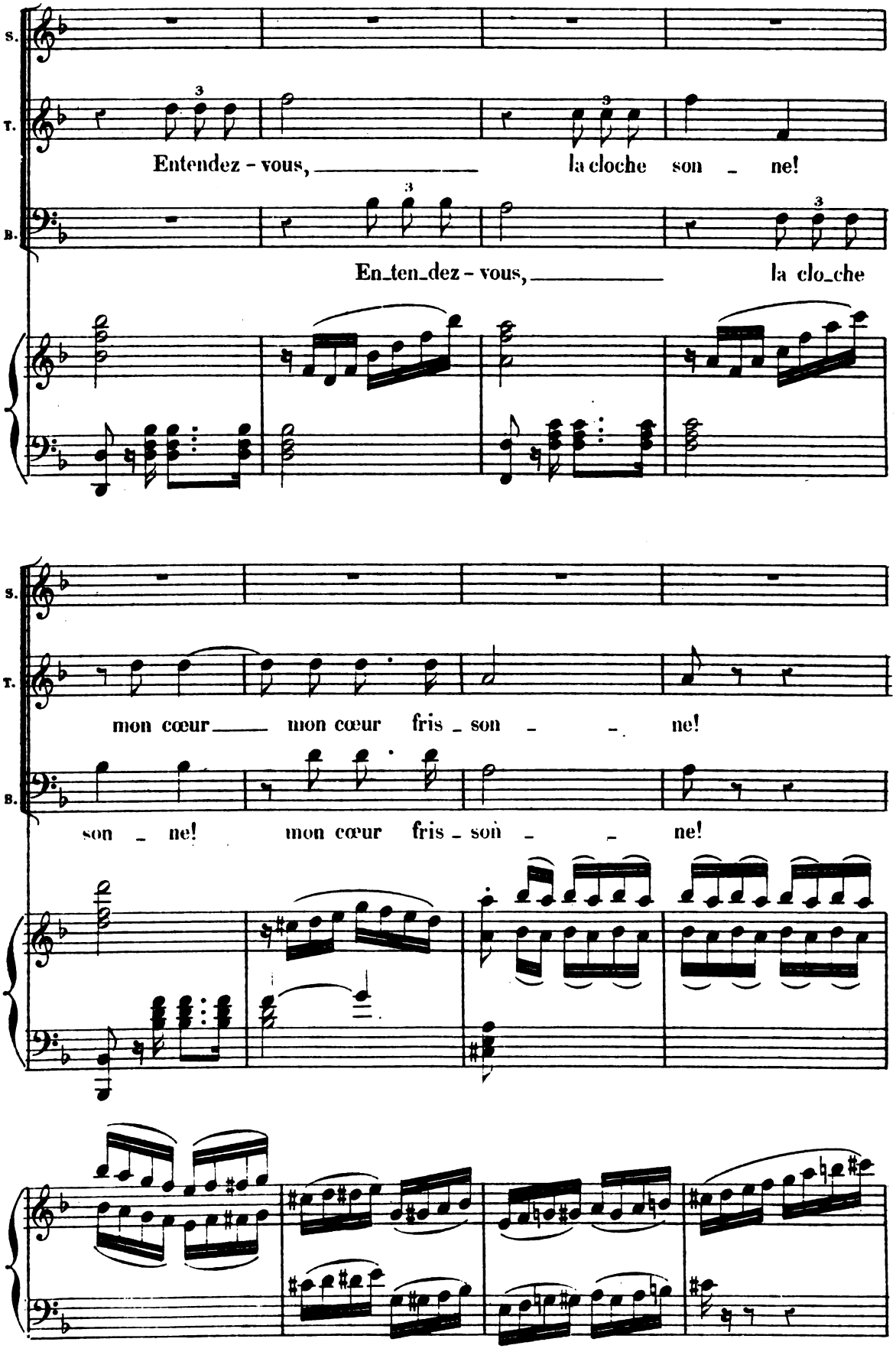

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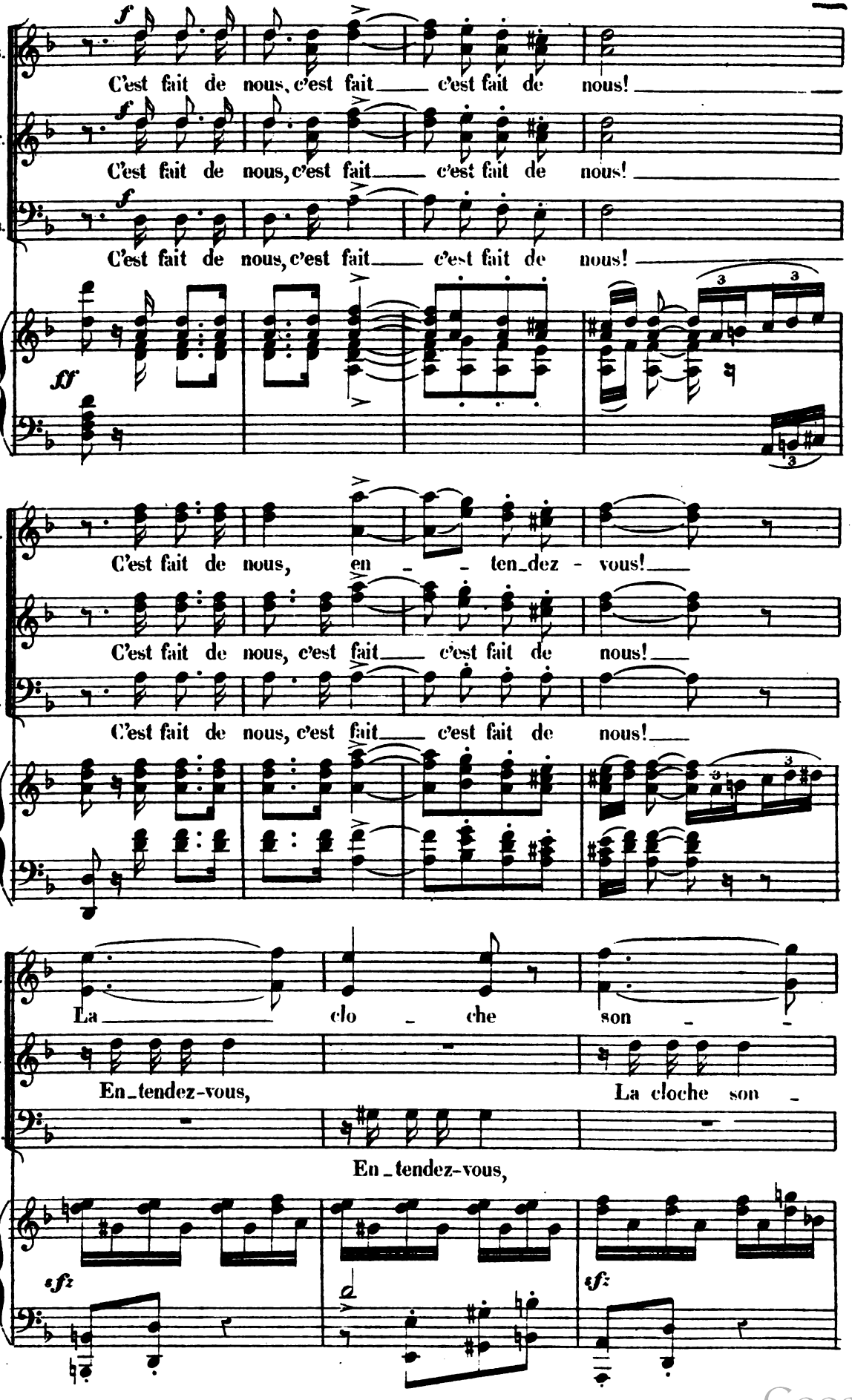

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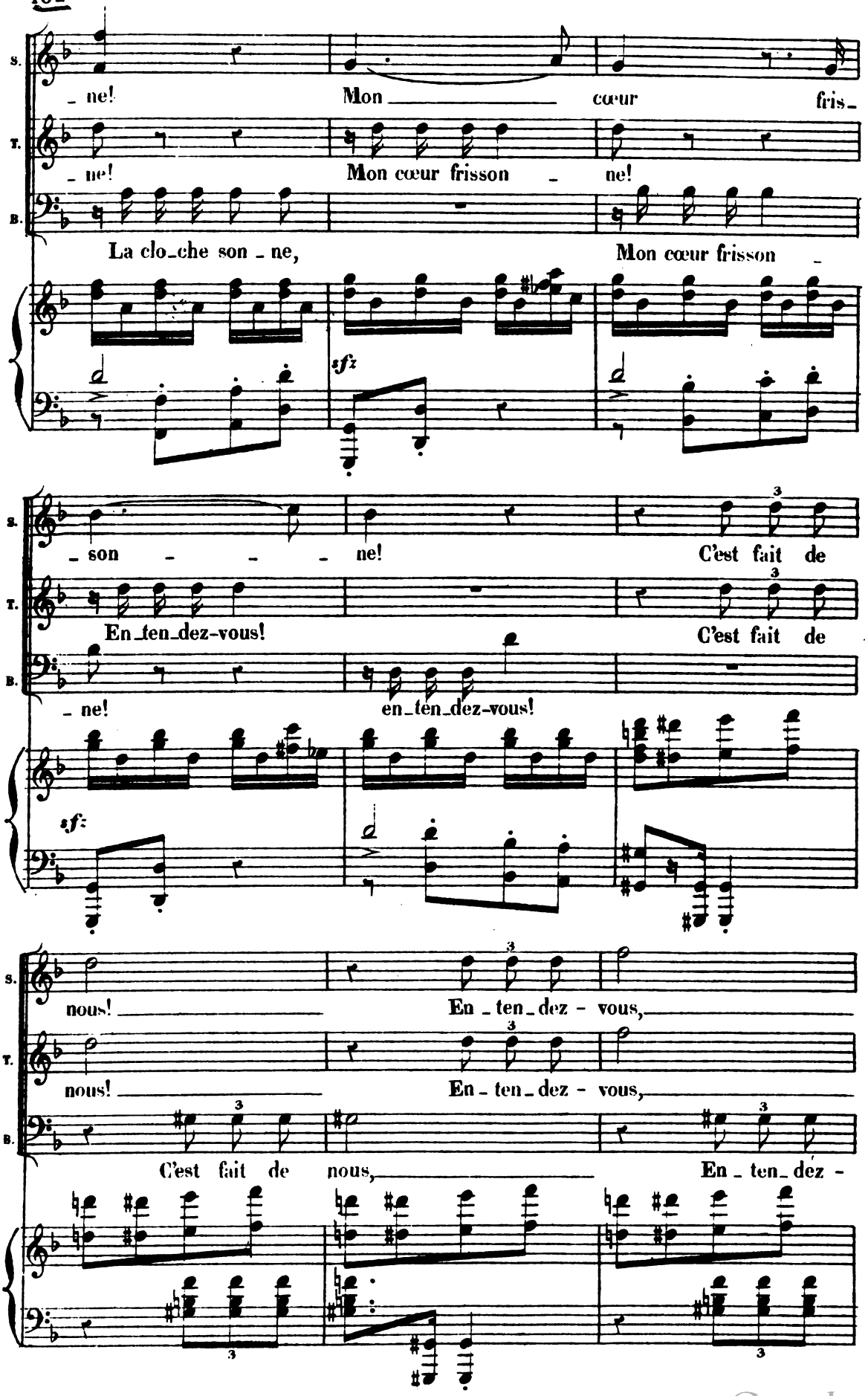

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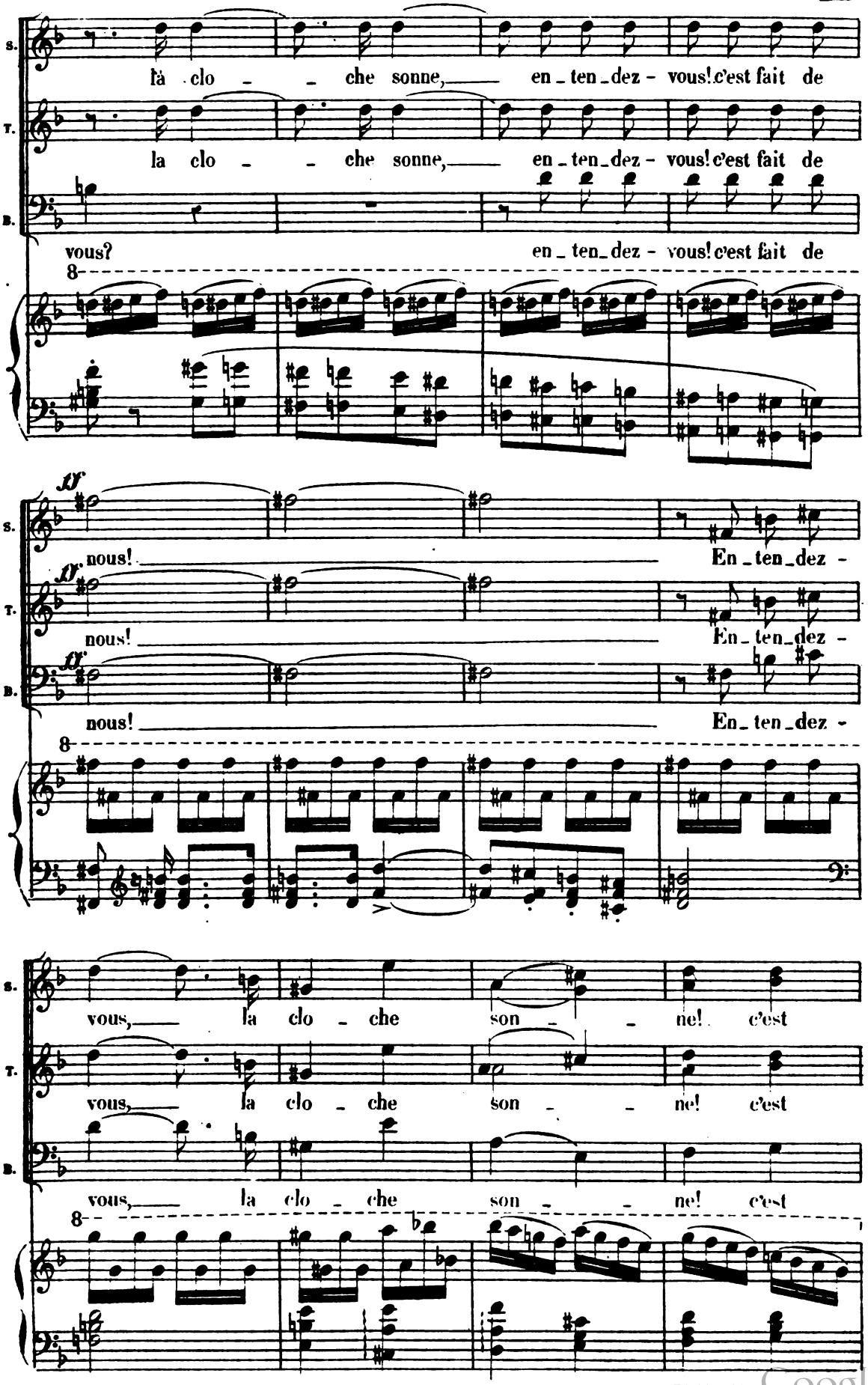

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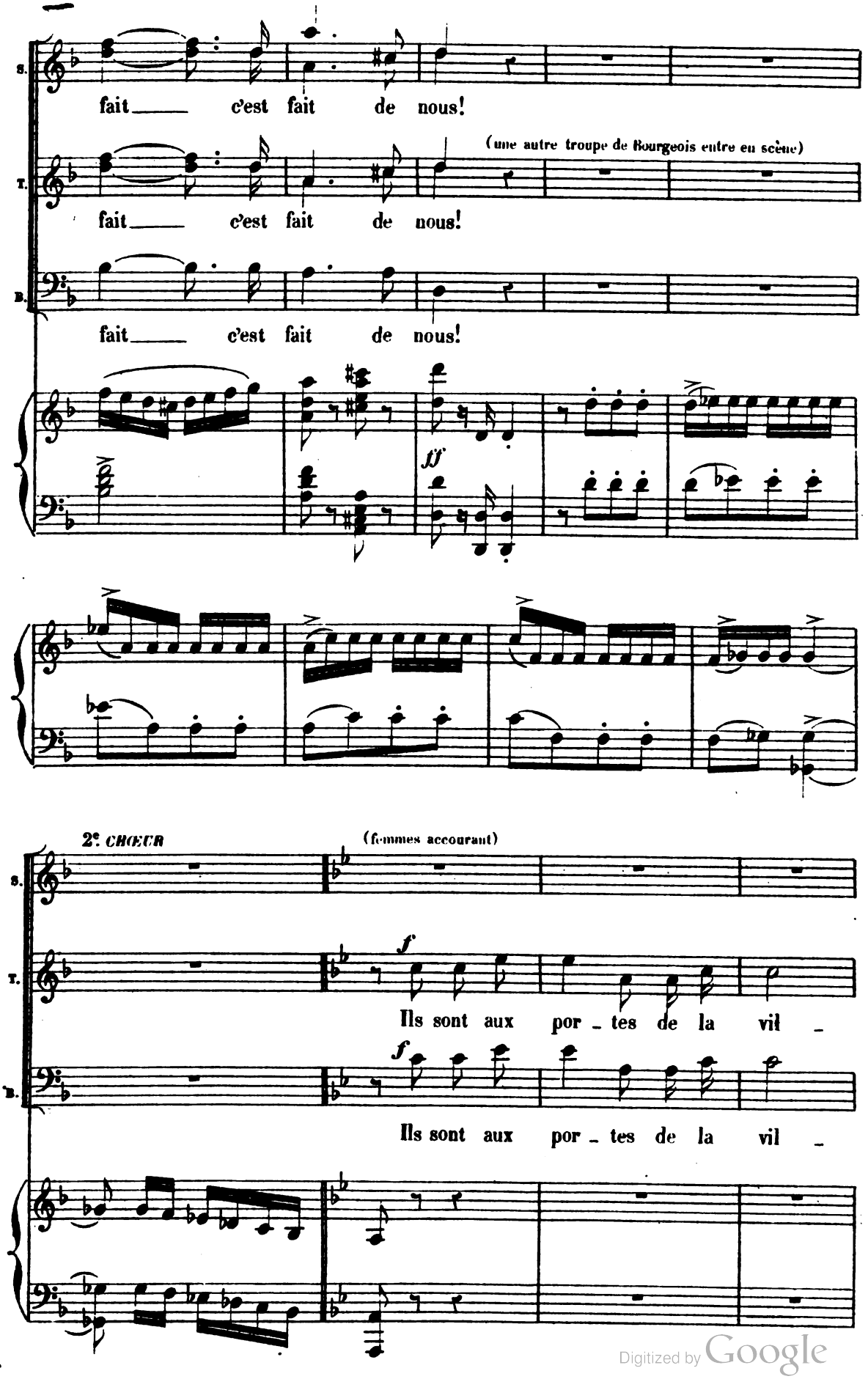

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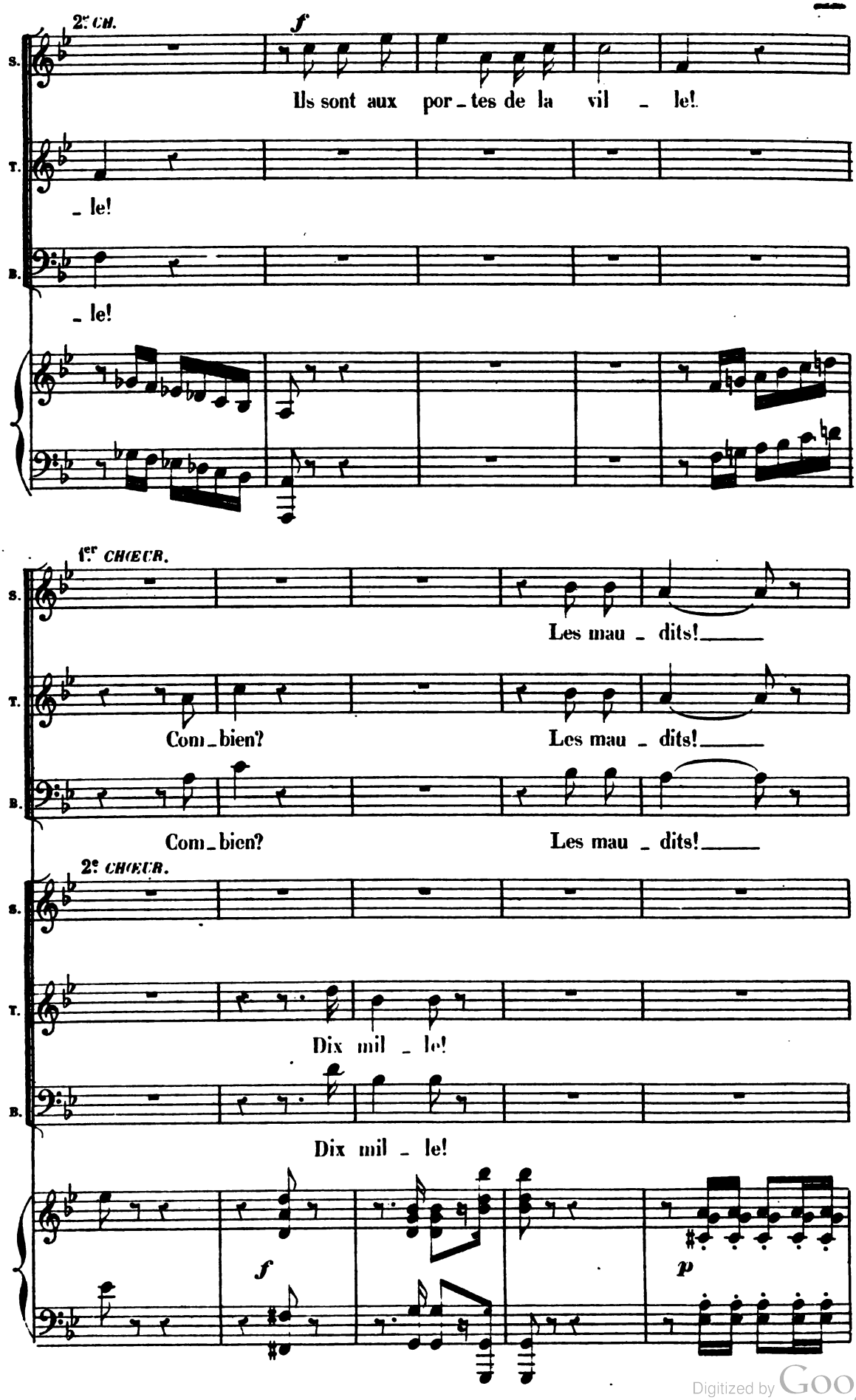

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2e CH.

S. Les ban - dits!

T. Les ban - dits!

B. Les ban - dits!

cresc. f p

2e CH.

S.

T.

B. Ma-la-tes-ta, qui les com-man -

2e CH.

S.

T.

B. - de, A moins qu'on ne se ren - de, Ju - -

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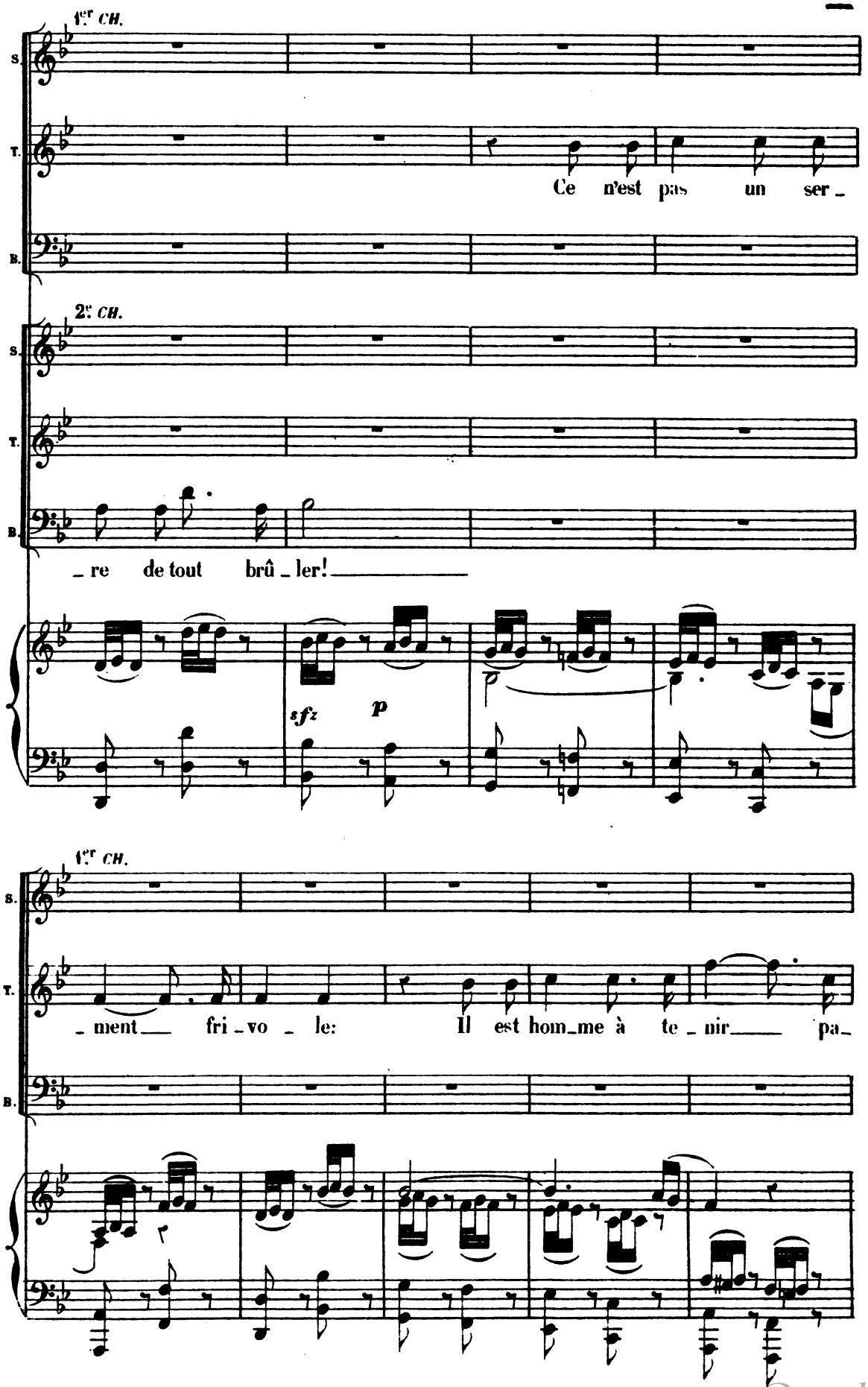

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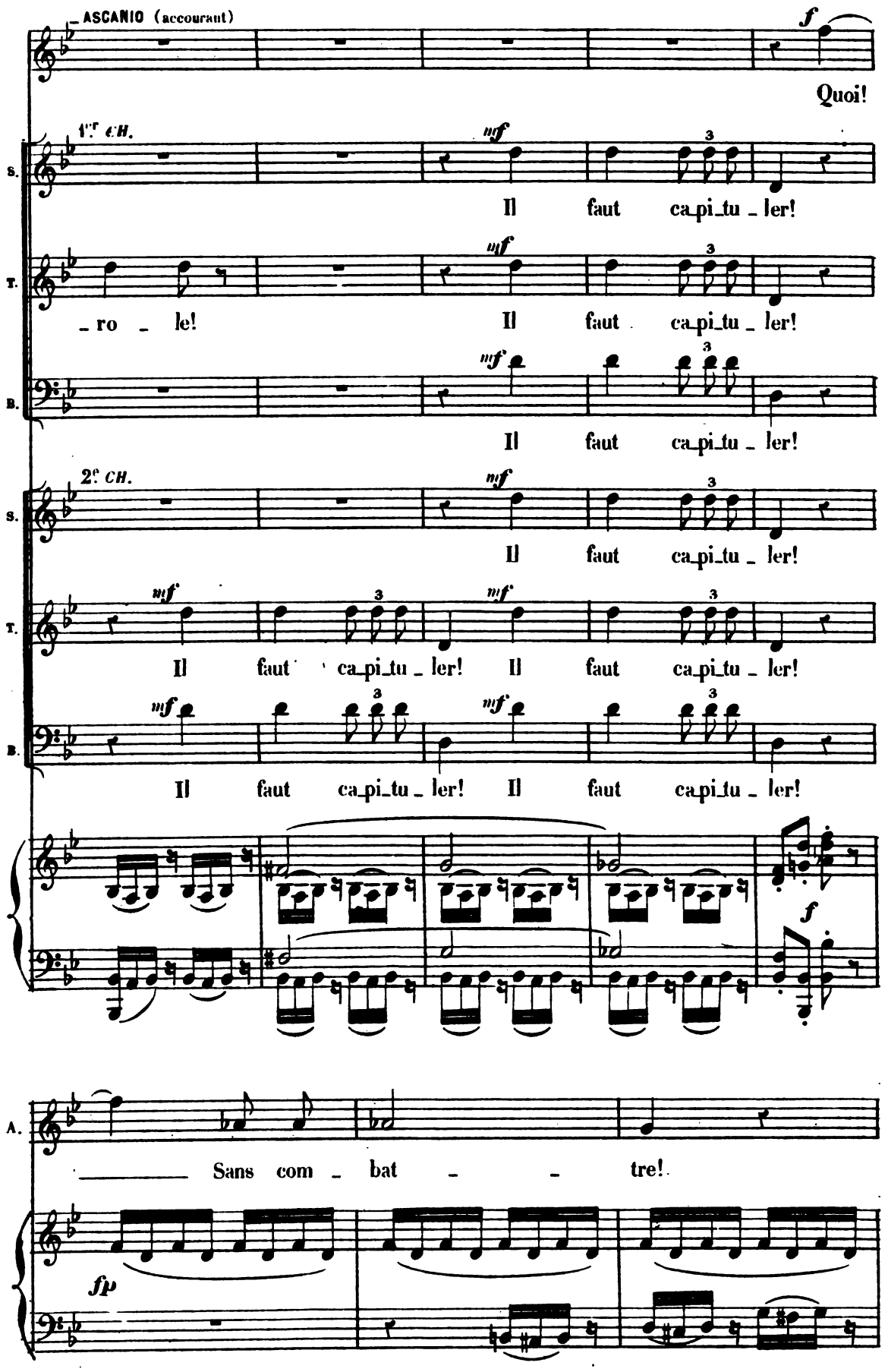

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1er CH.

S.

T. Un con - tre qua - tre!

B. Un con - tre qua - tre!

2e CH.

S.

T. Un con - tre qua - tre! Les chefs ont quit_

B. Un con - tre qua - tre! Les chefs ont quit_

f *p*

2e CH.

S.

T. _té leurs pa - lais au pre_mier cri d'a - lar -

B. _té leurs pa - lais au pre_mier cri d'a - lar -

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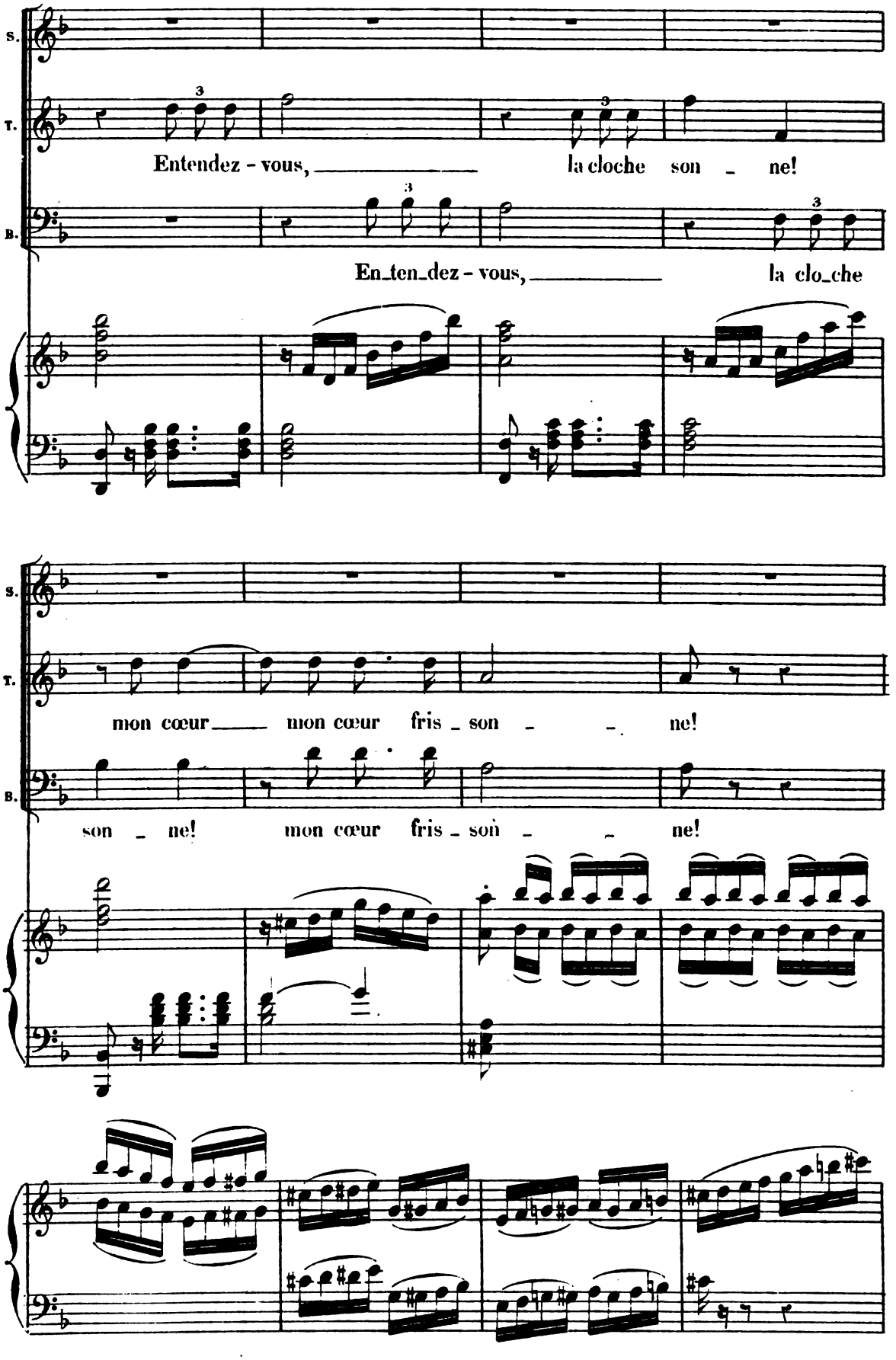

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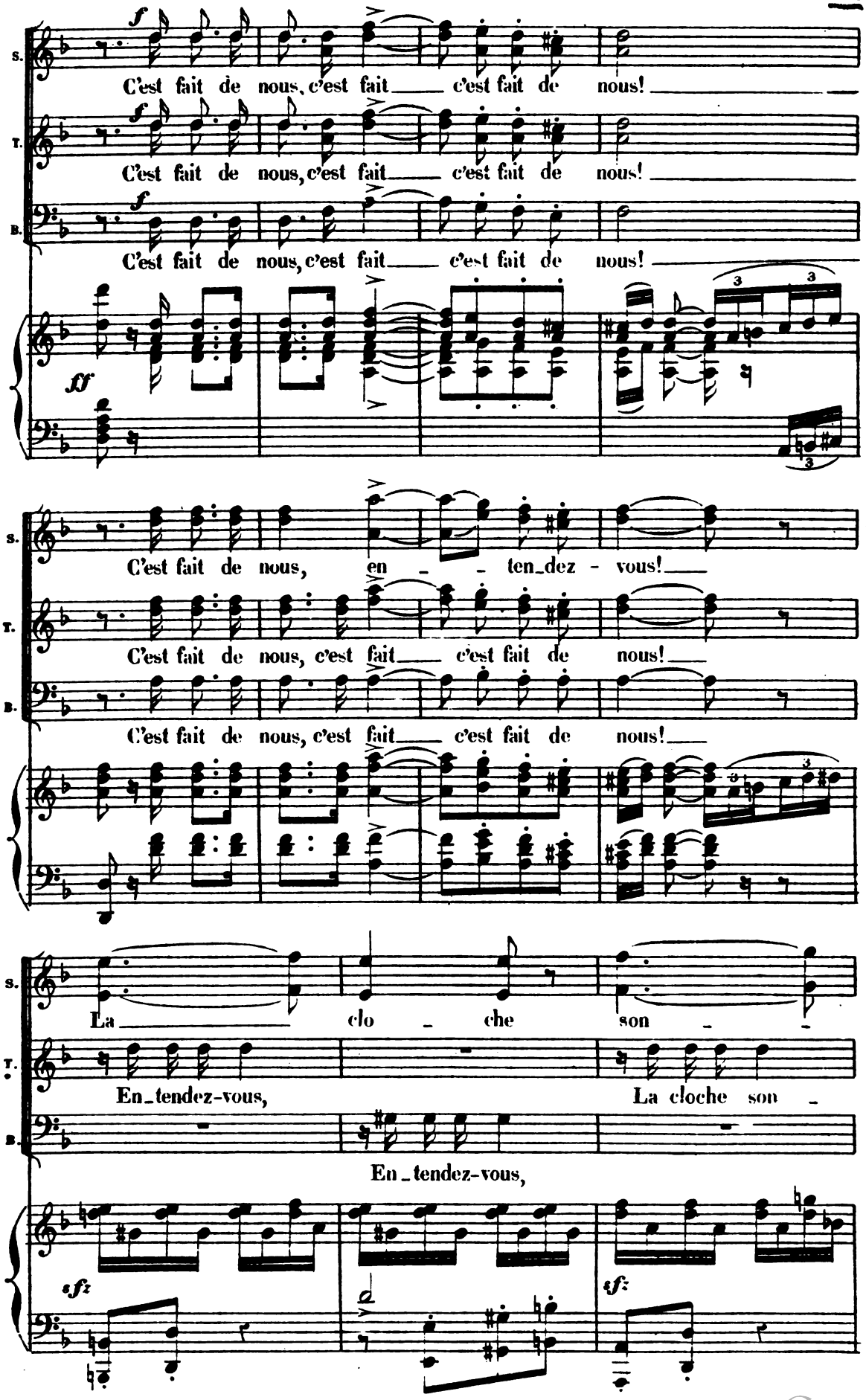

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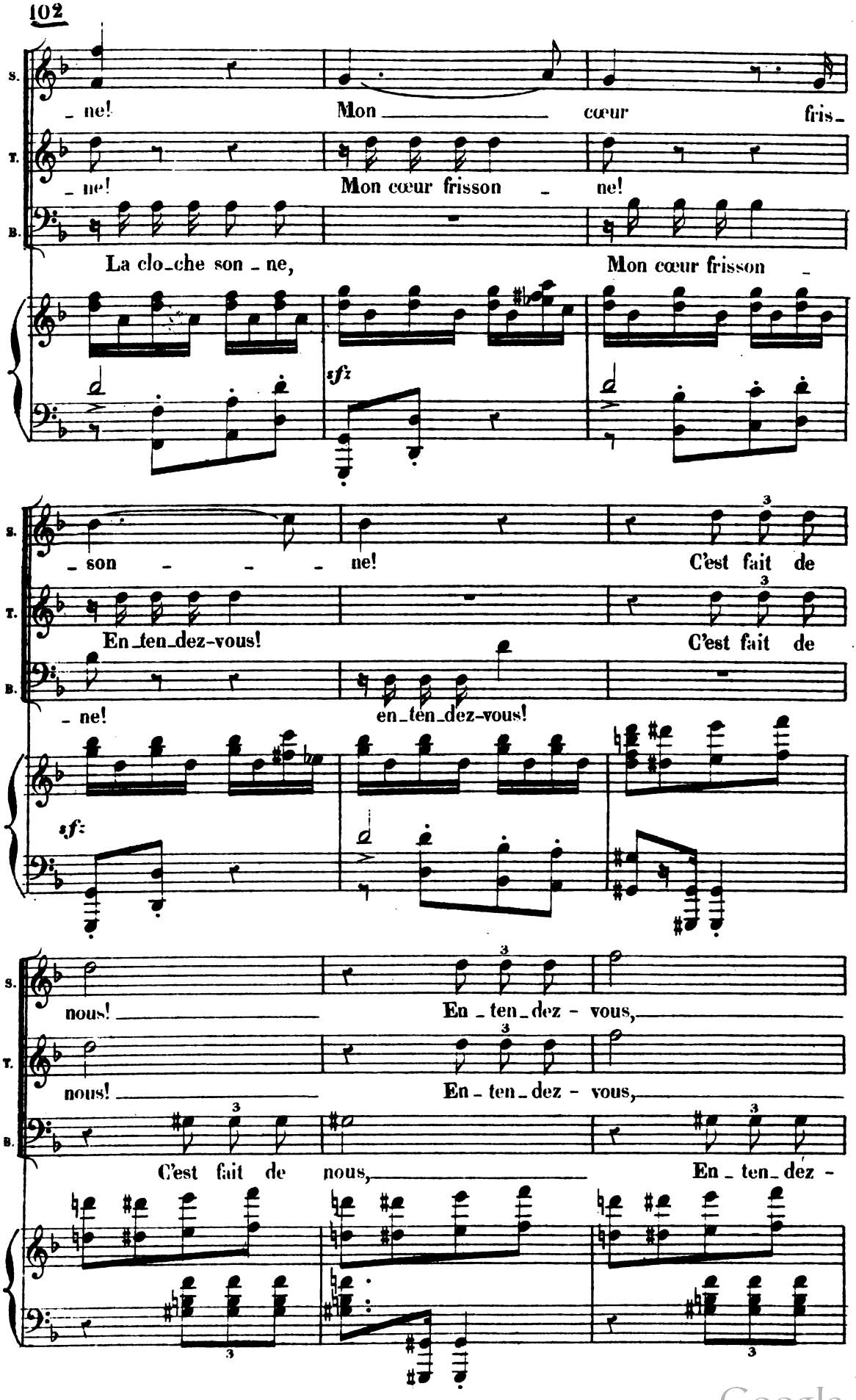

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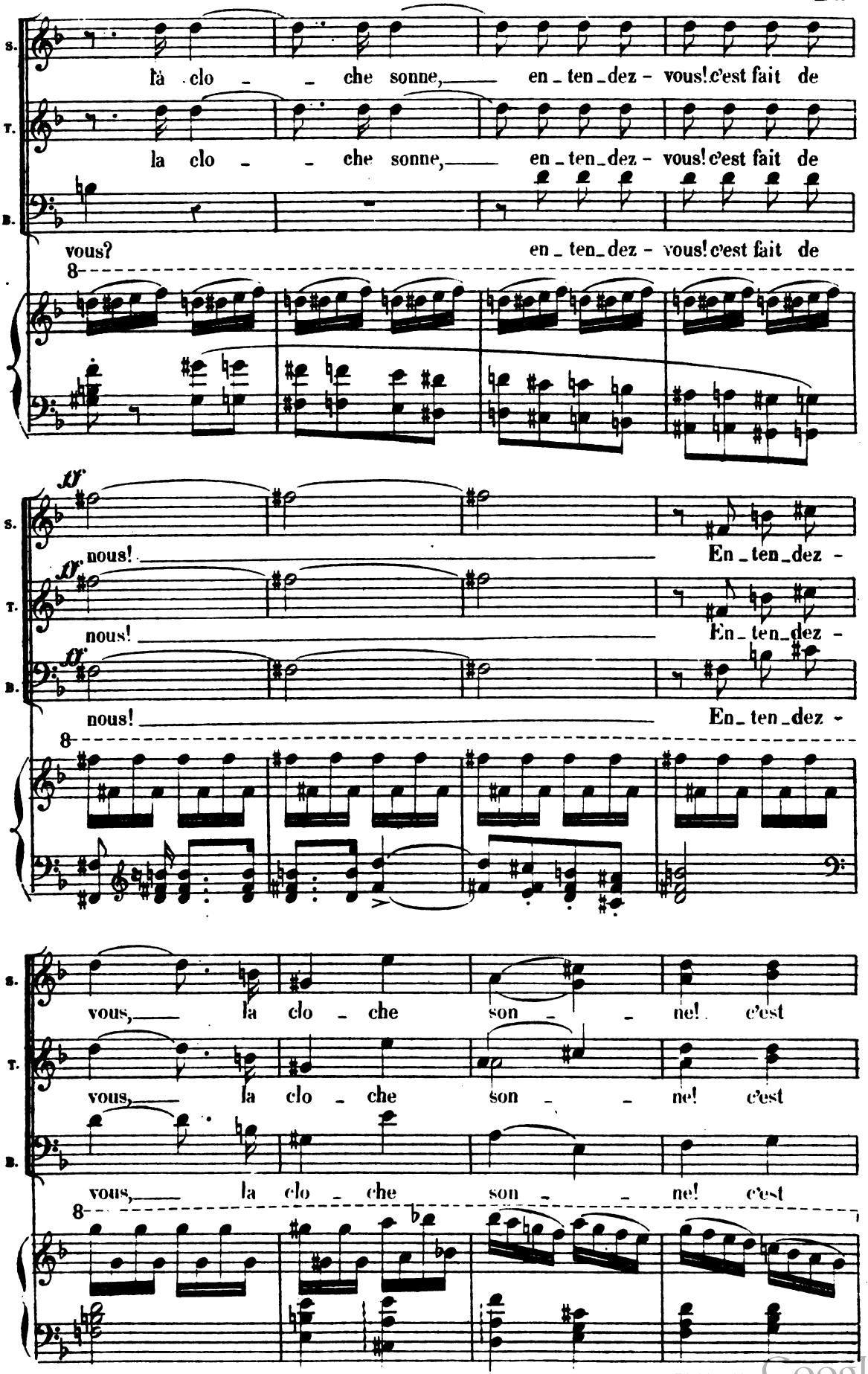

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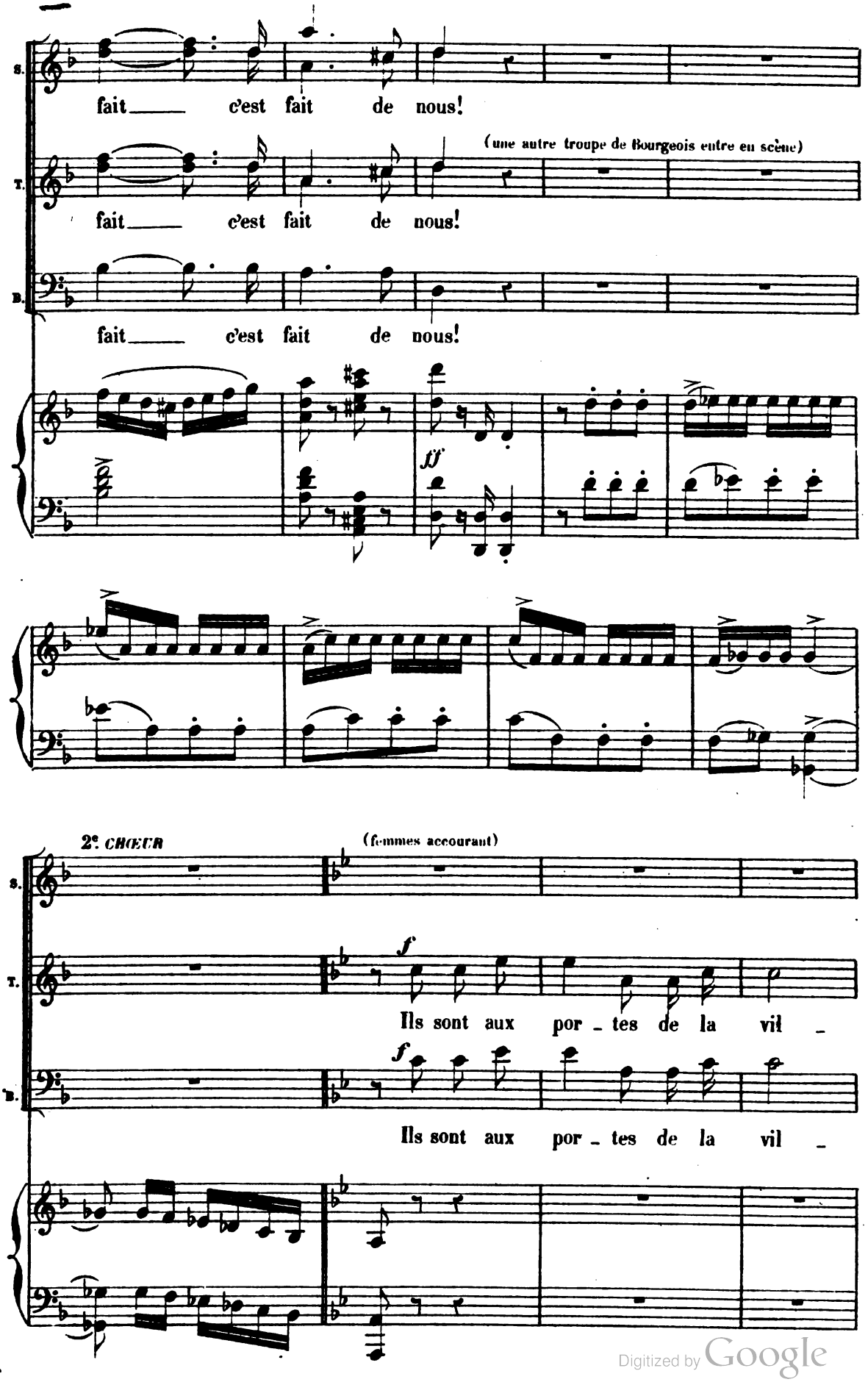

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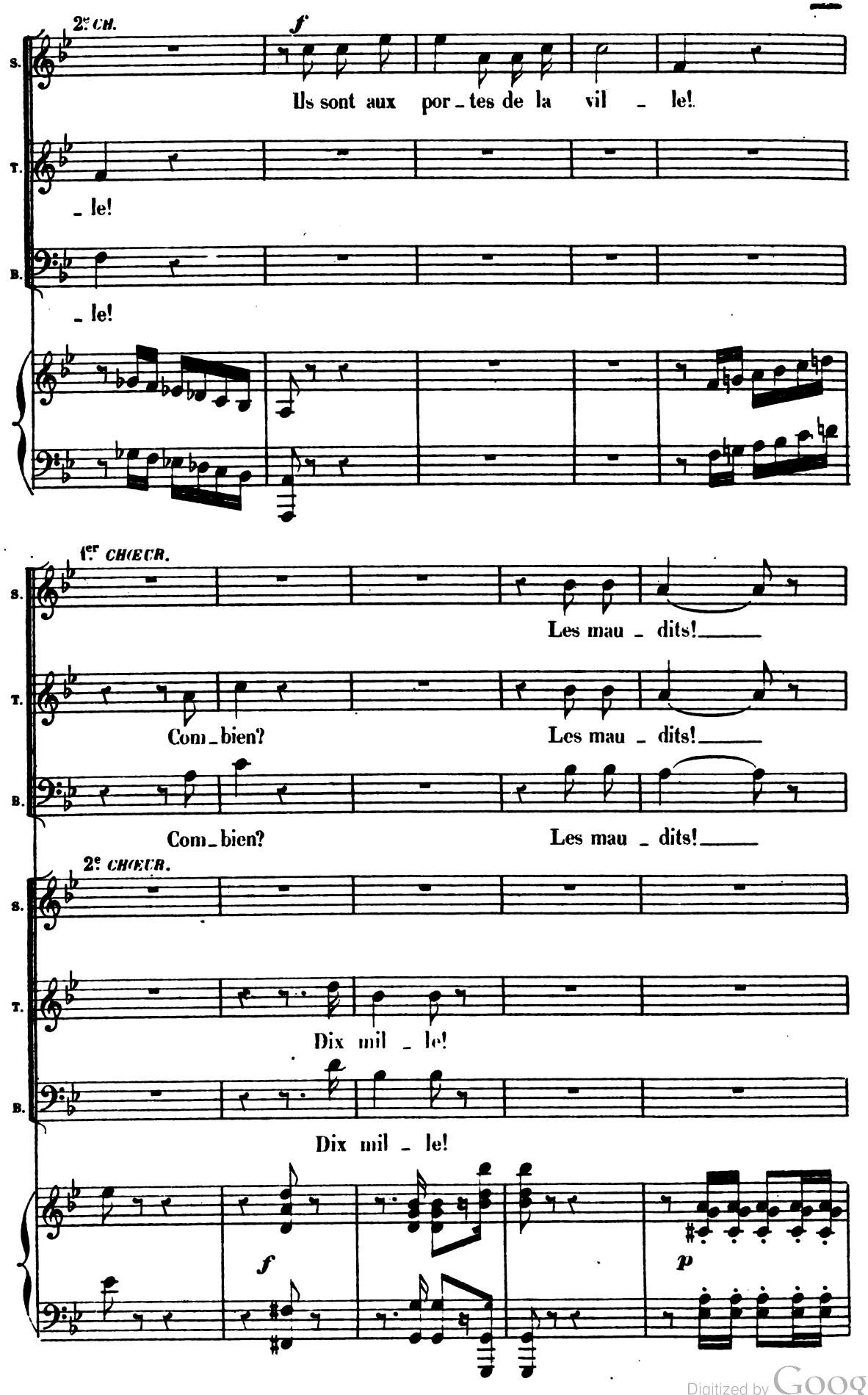

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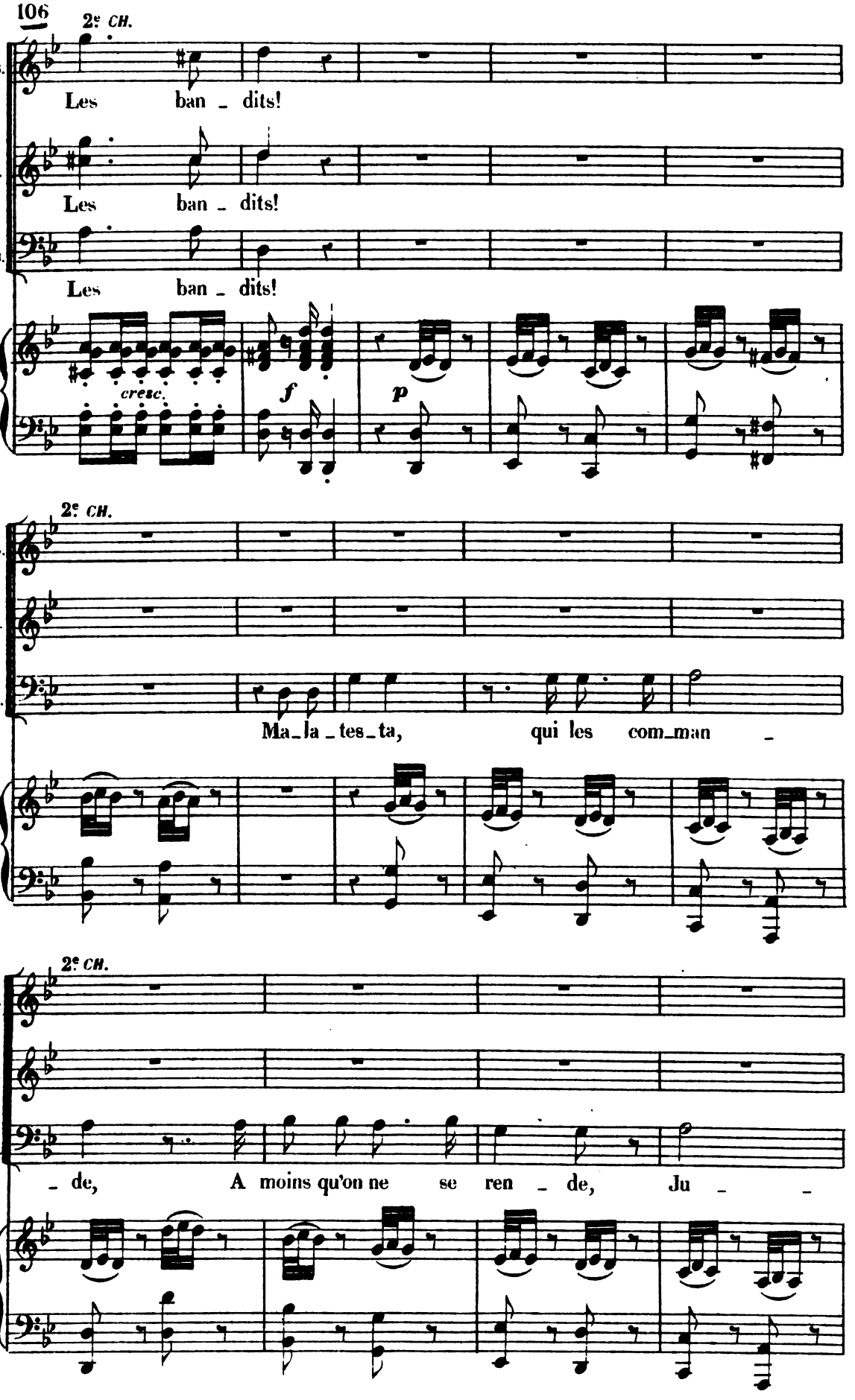

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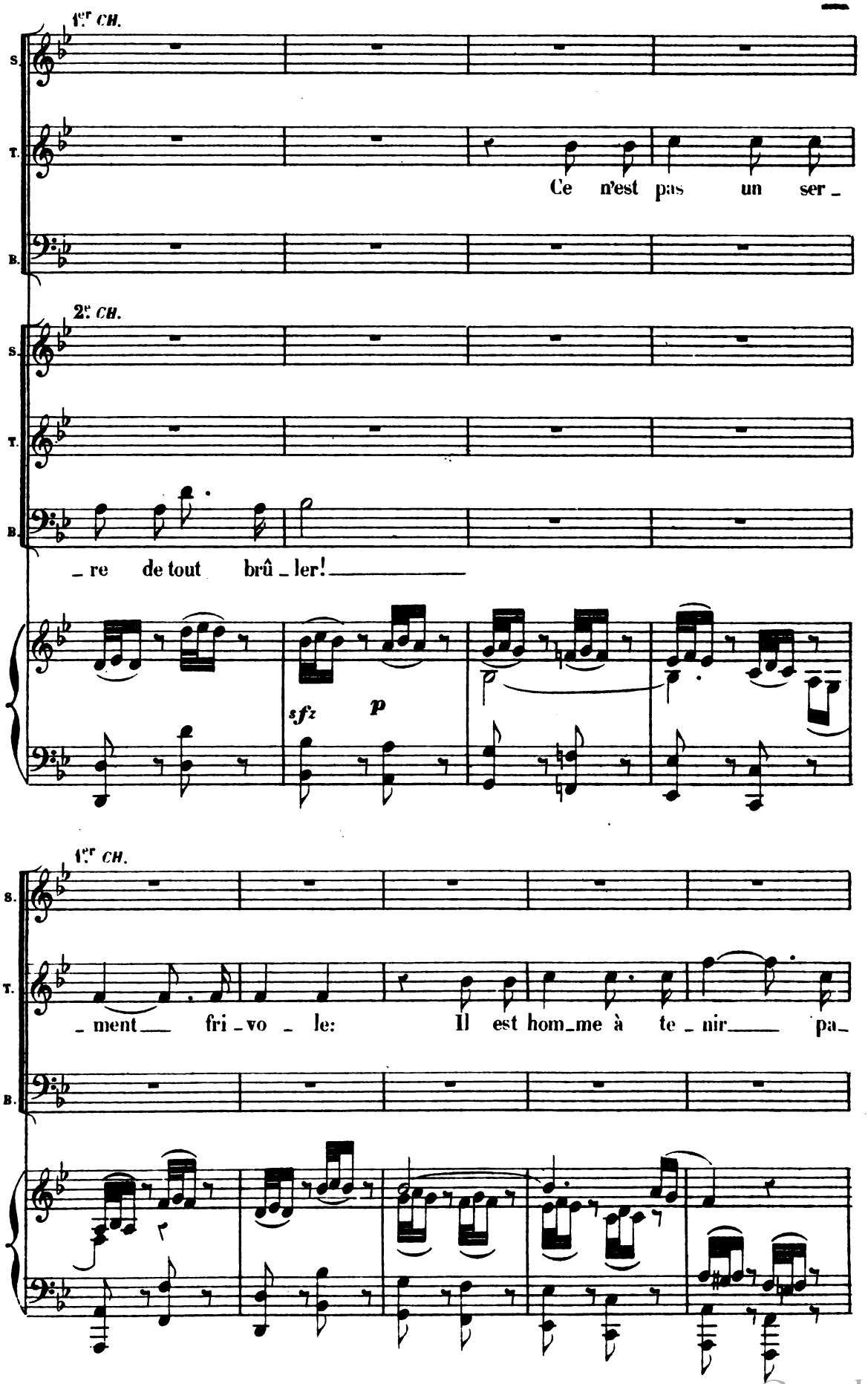

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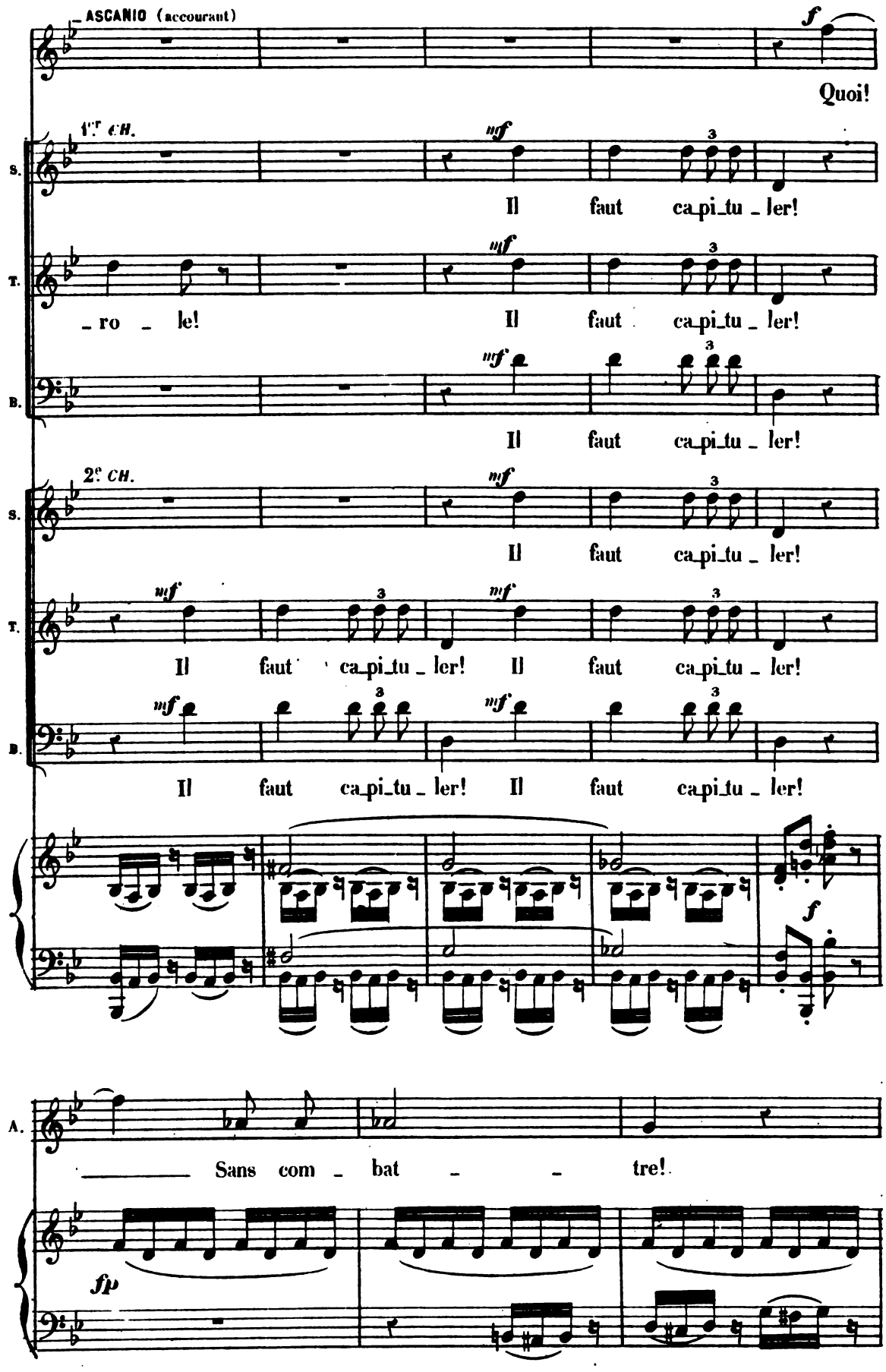

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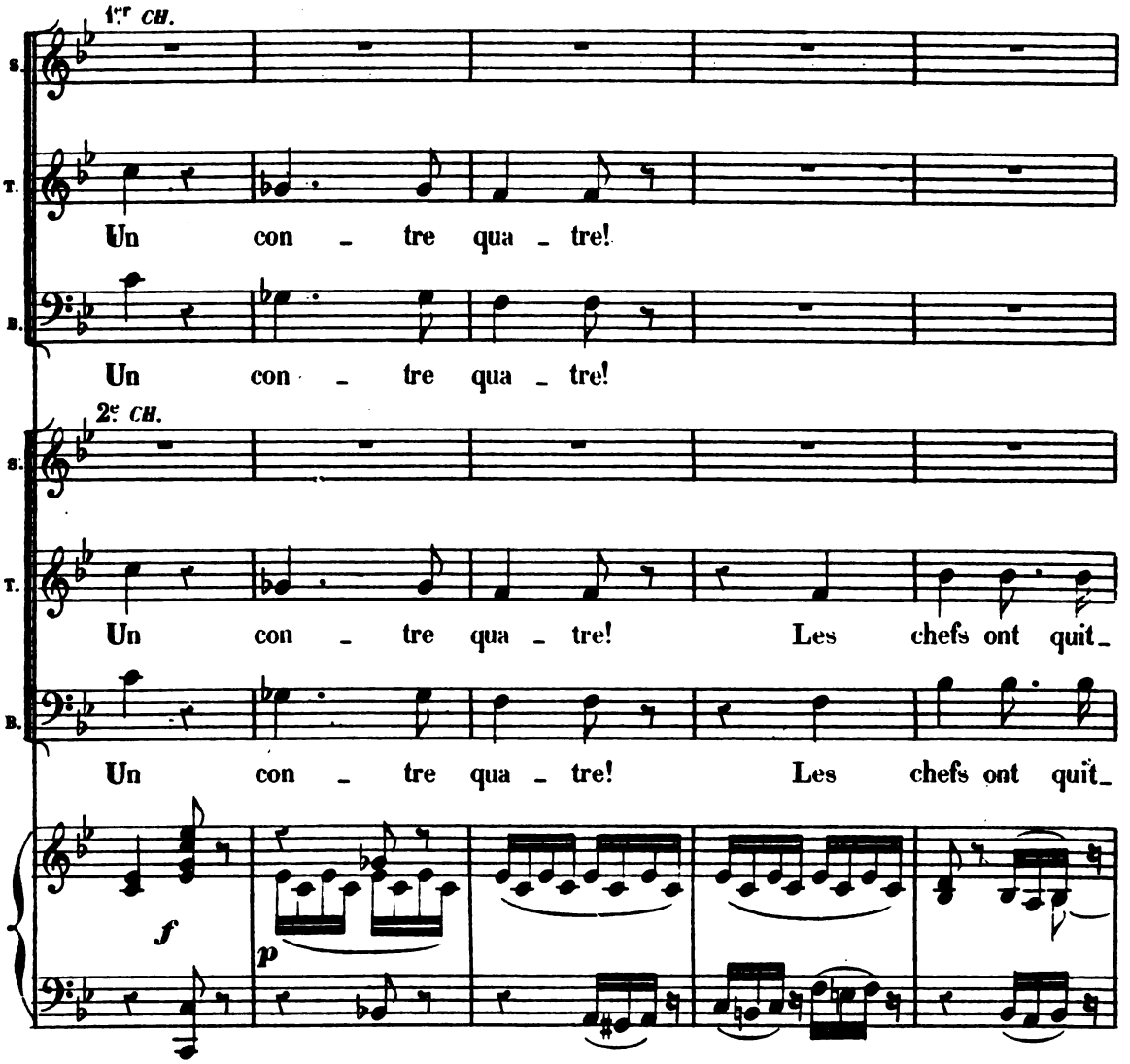

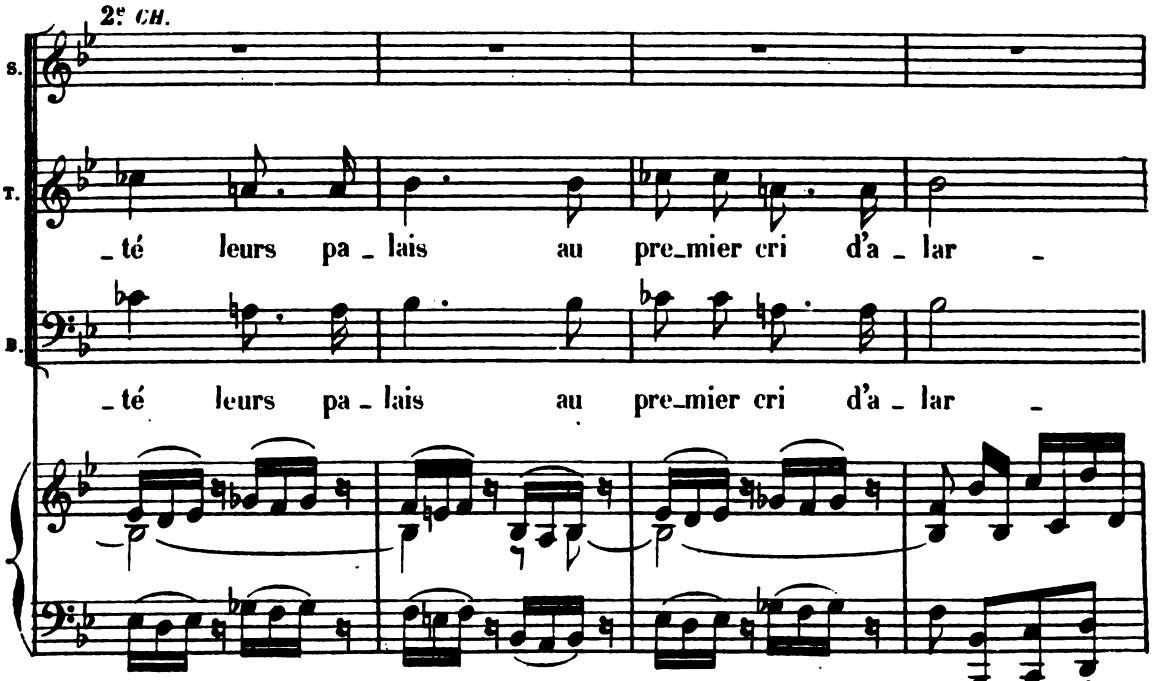

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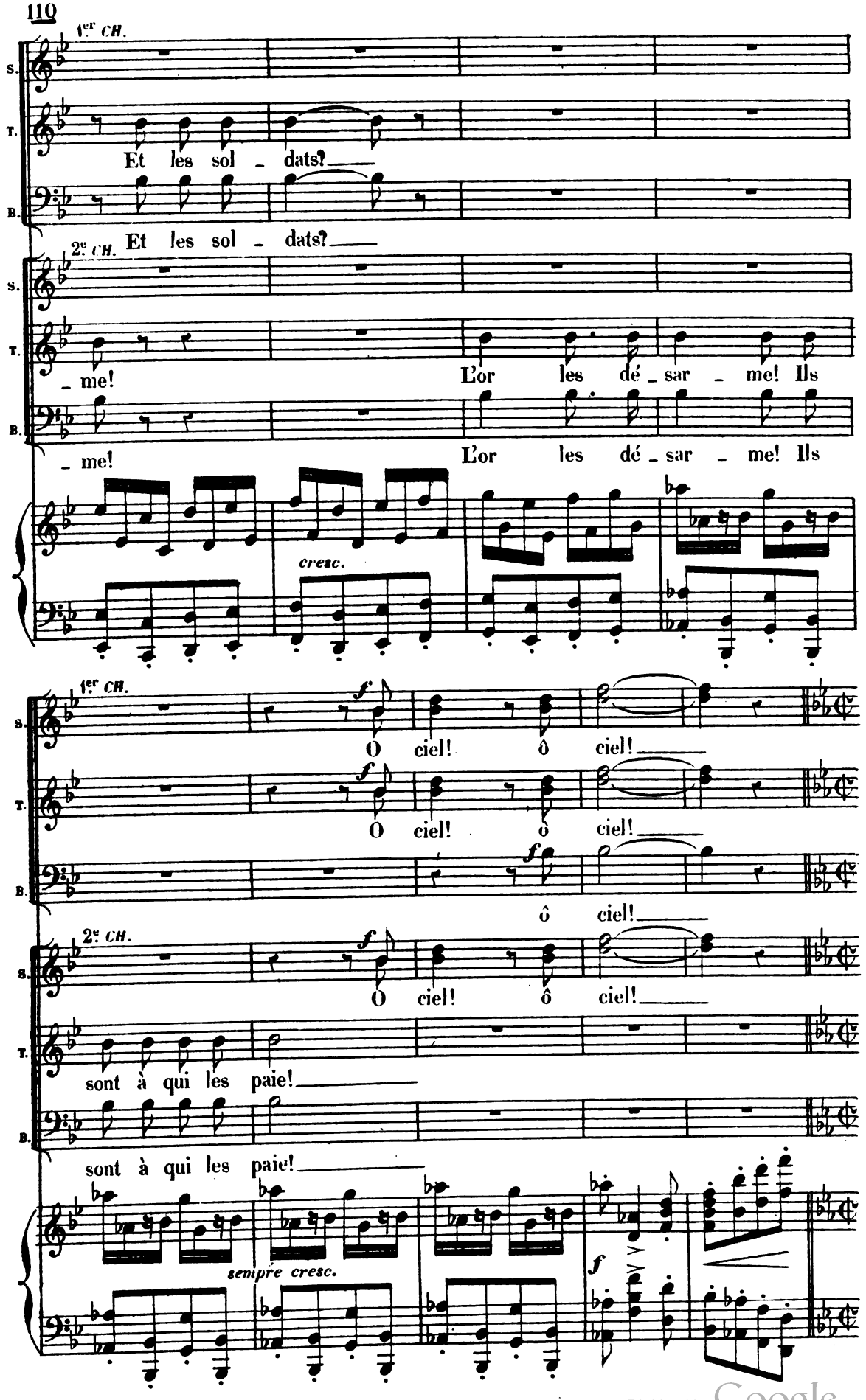

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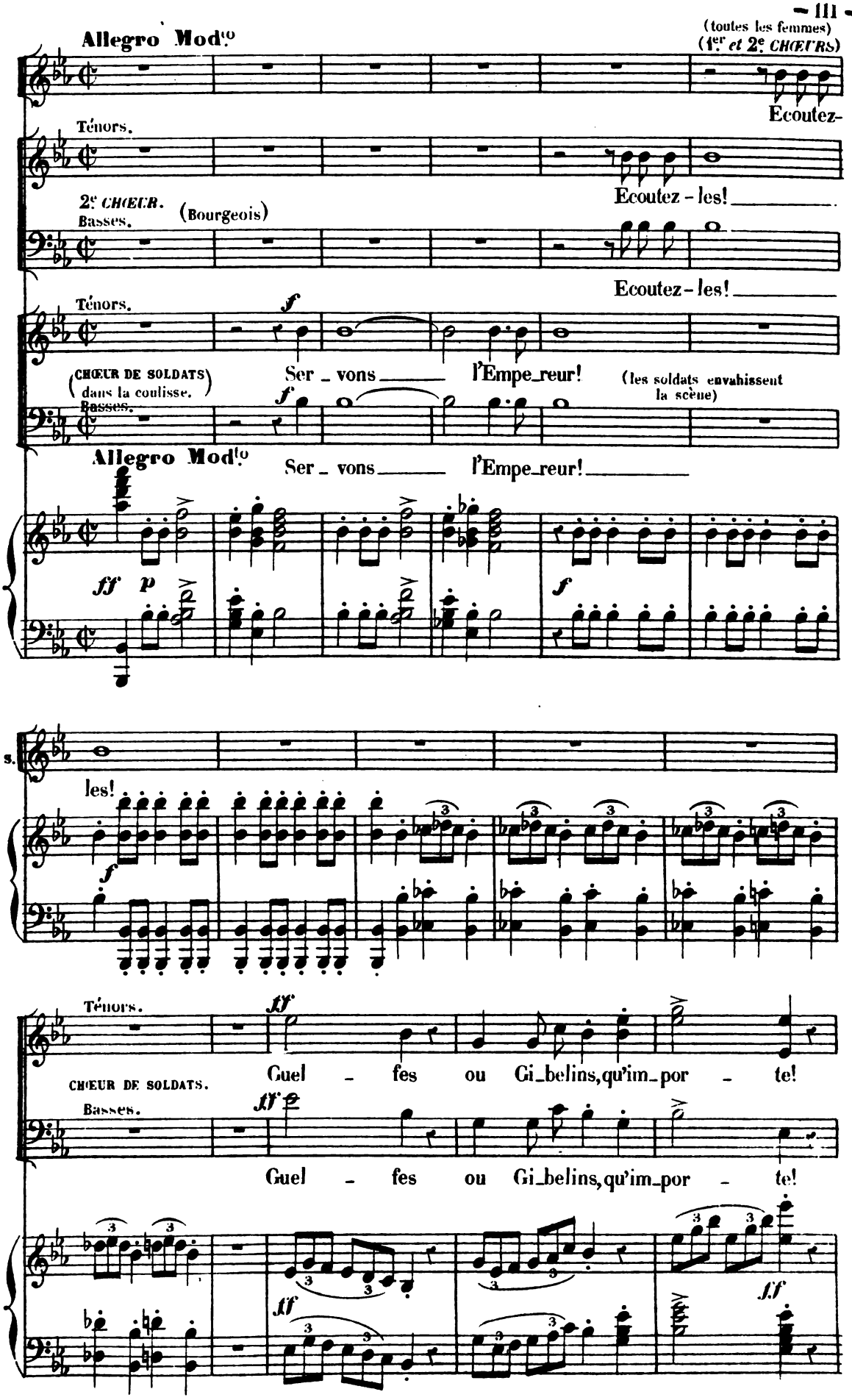

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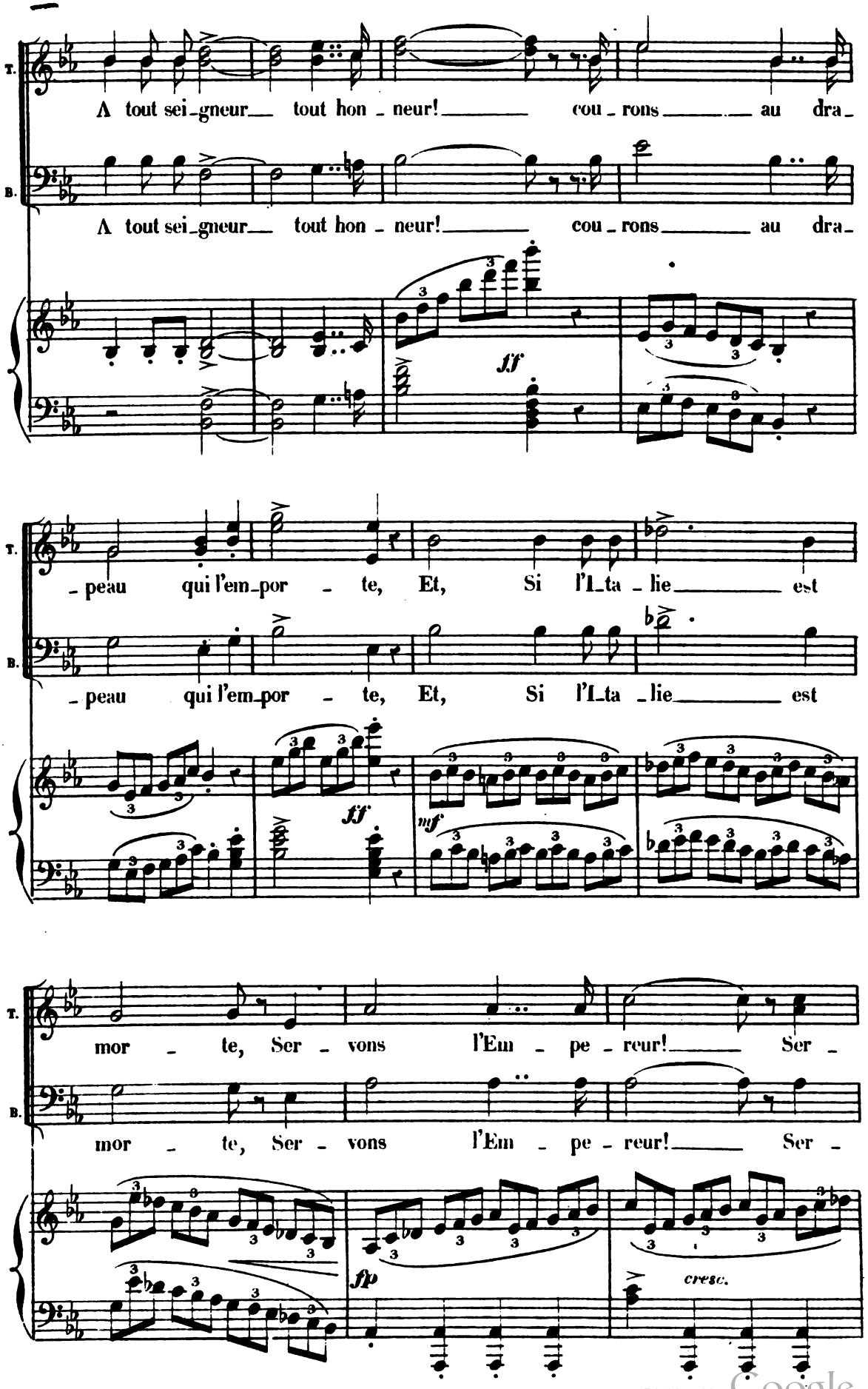

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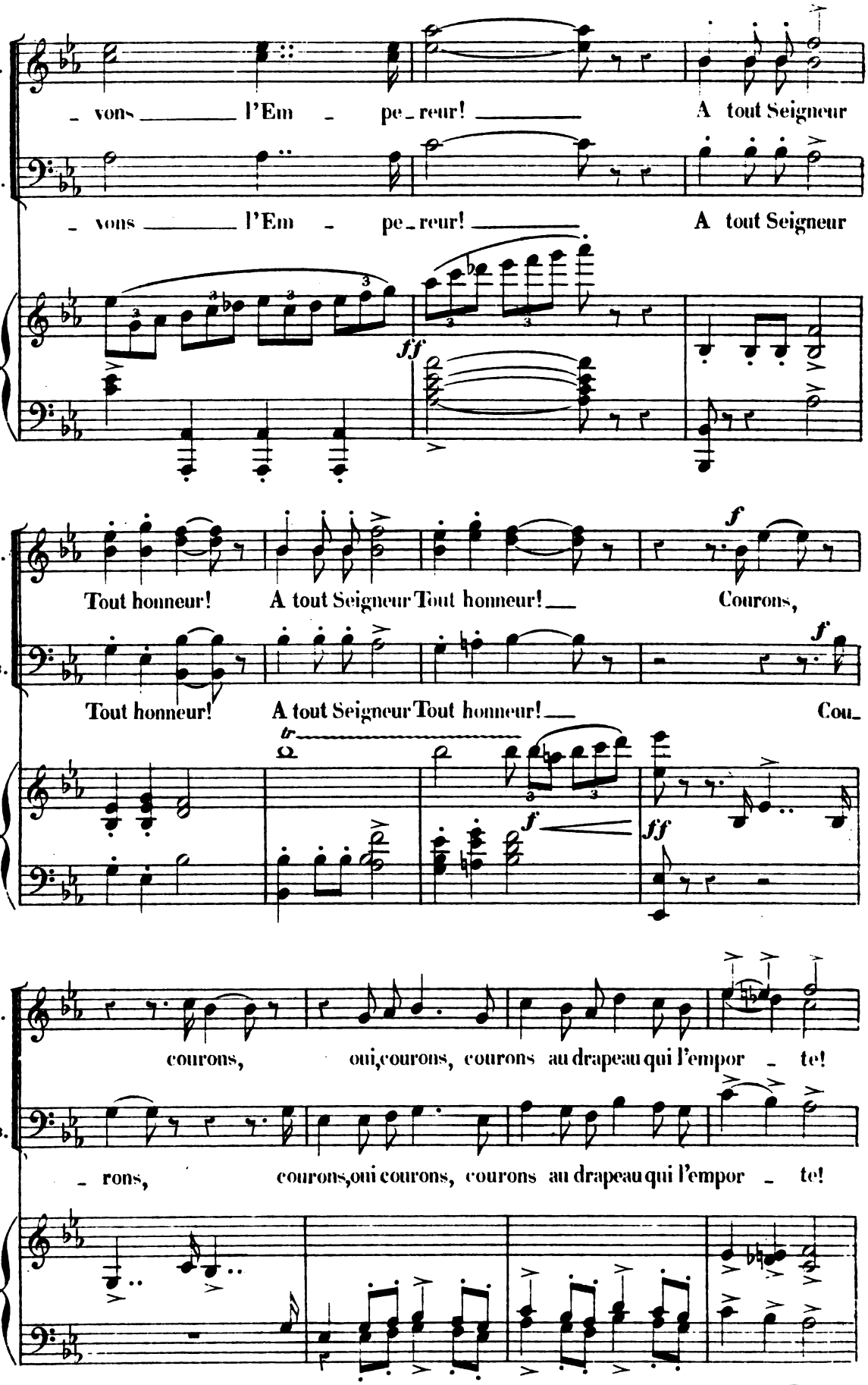

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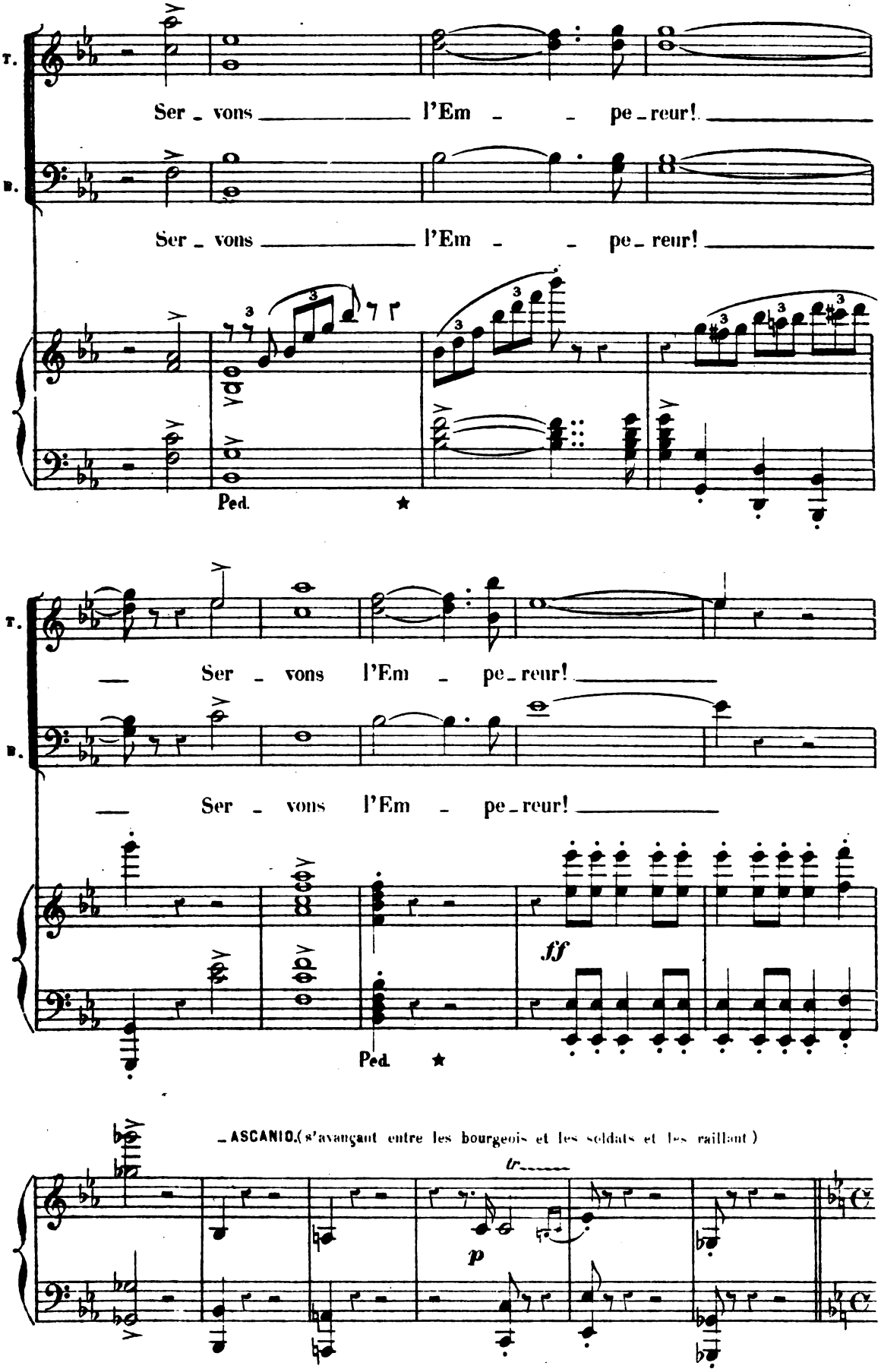

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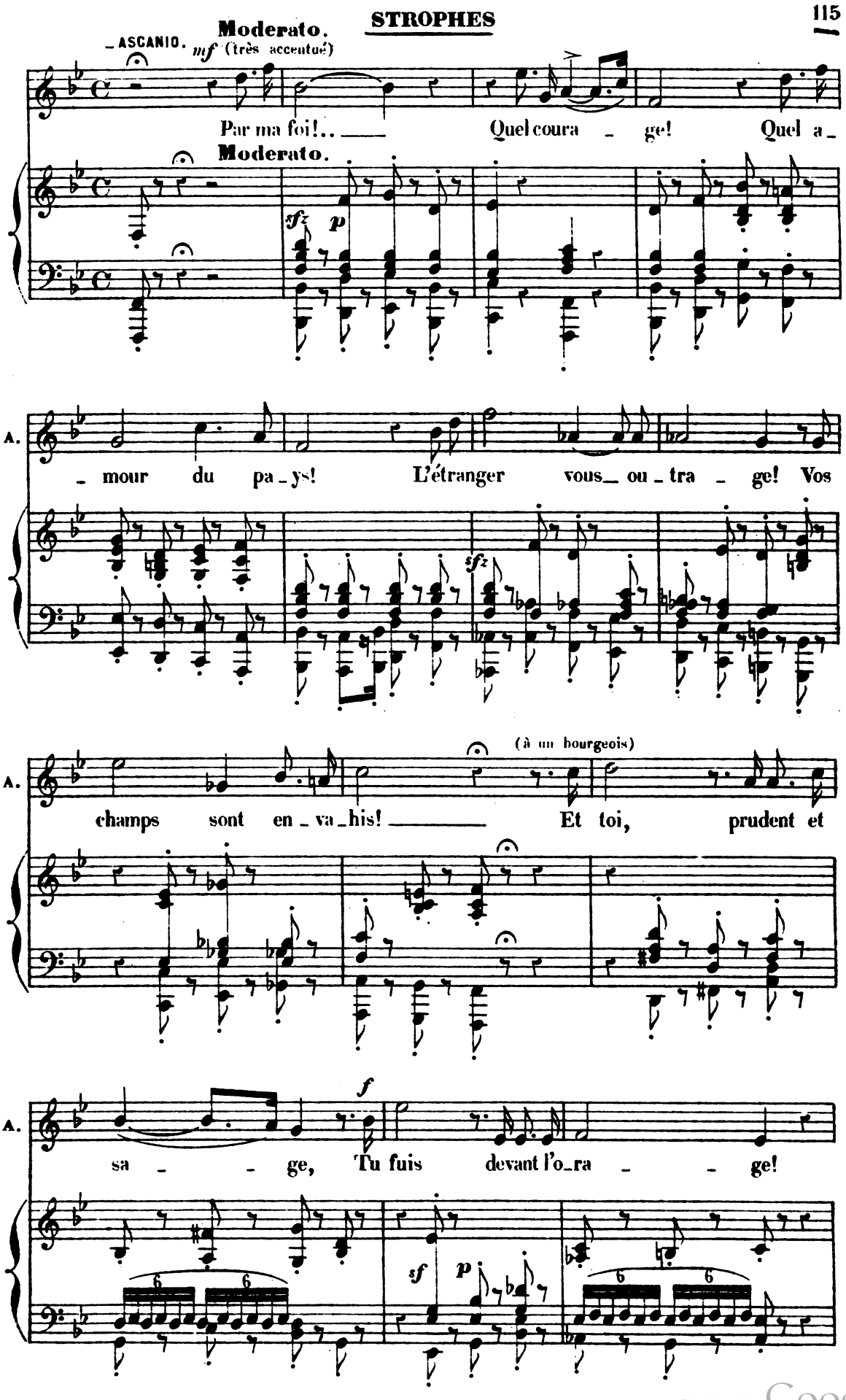

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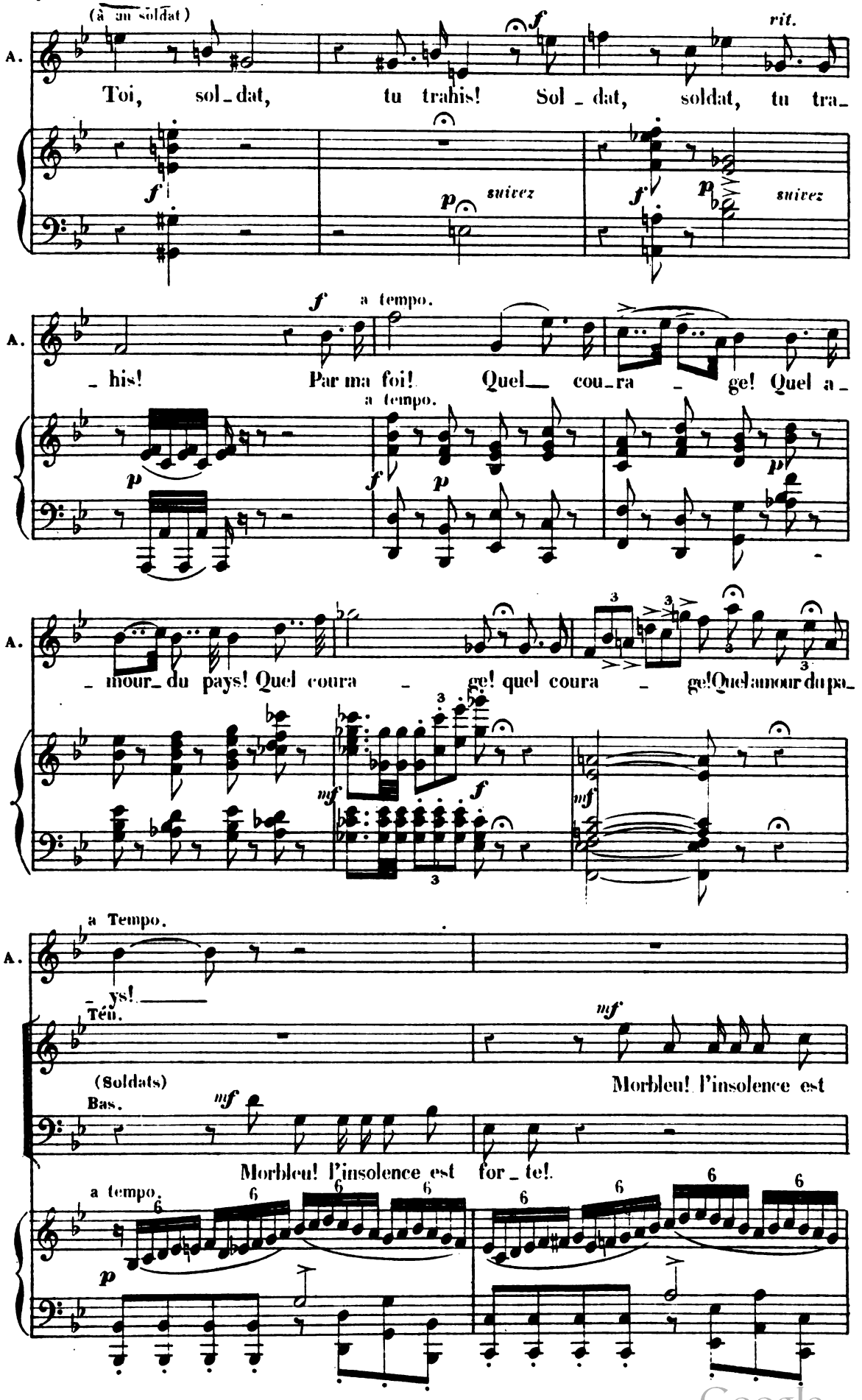

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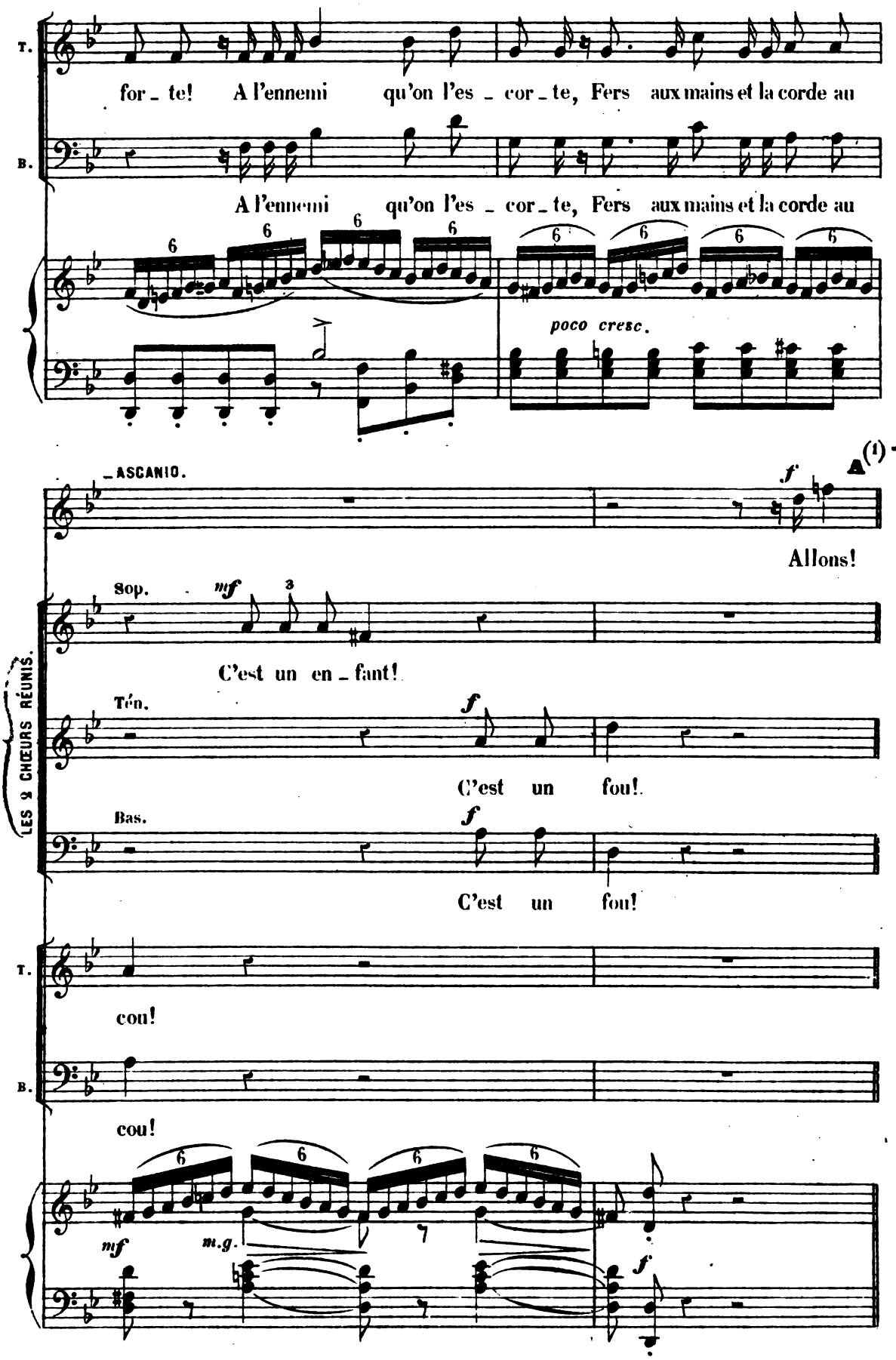

(1) Coupure facultative de **A** à **B**, page 120.

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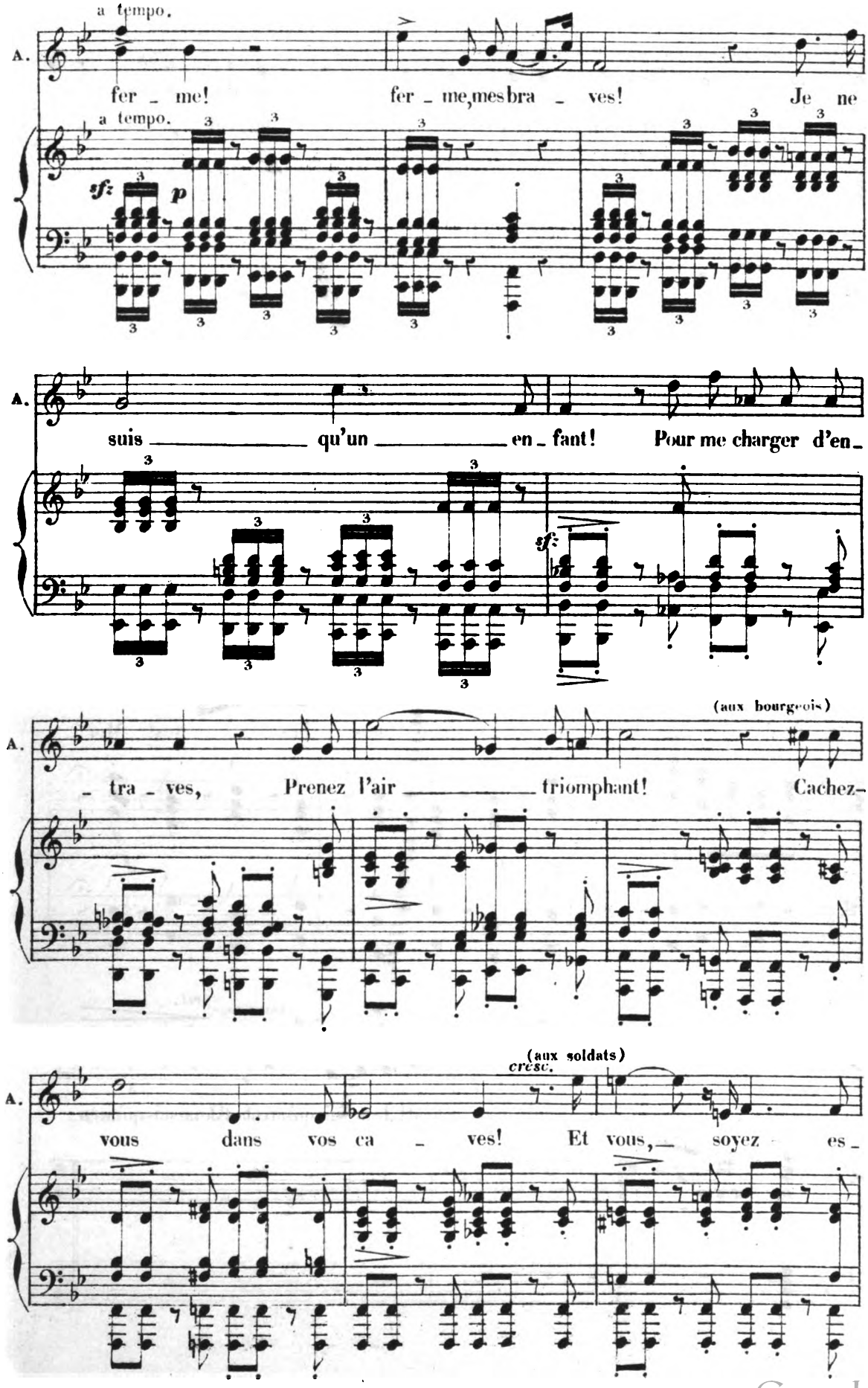

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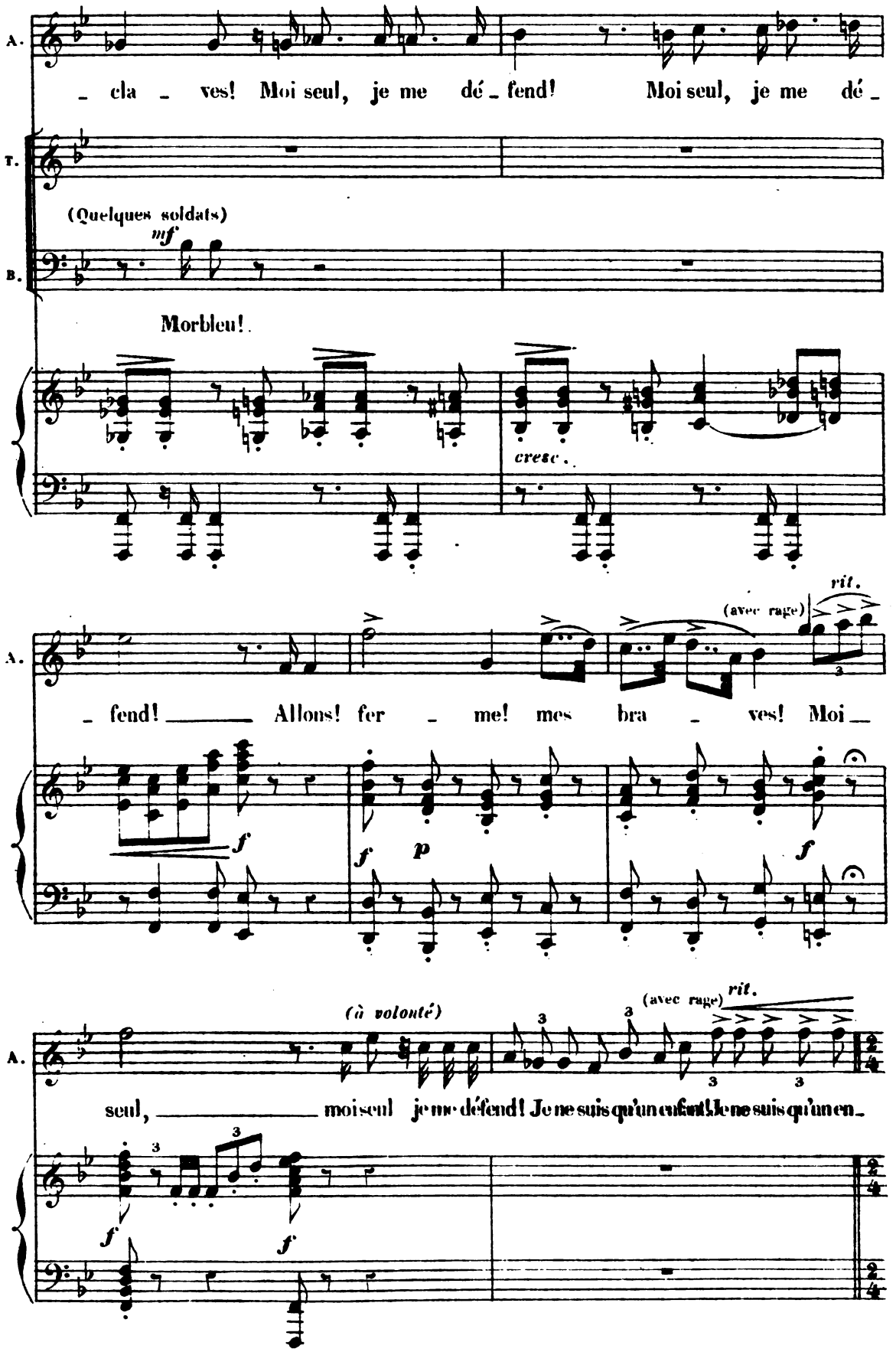

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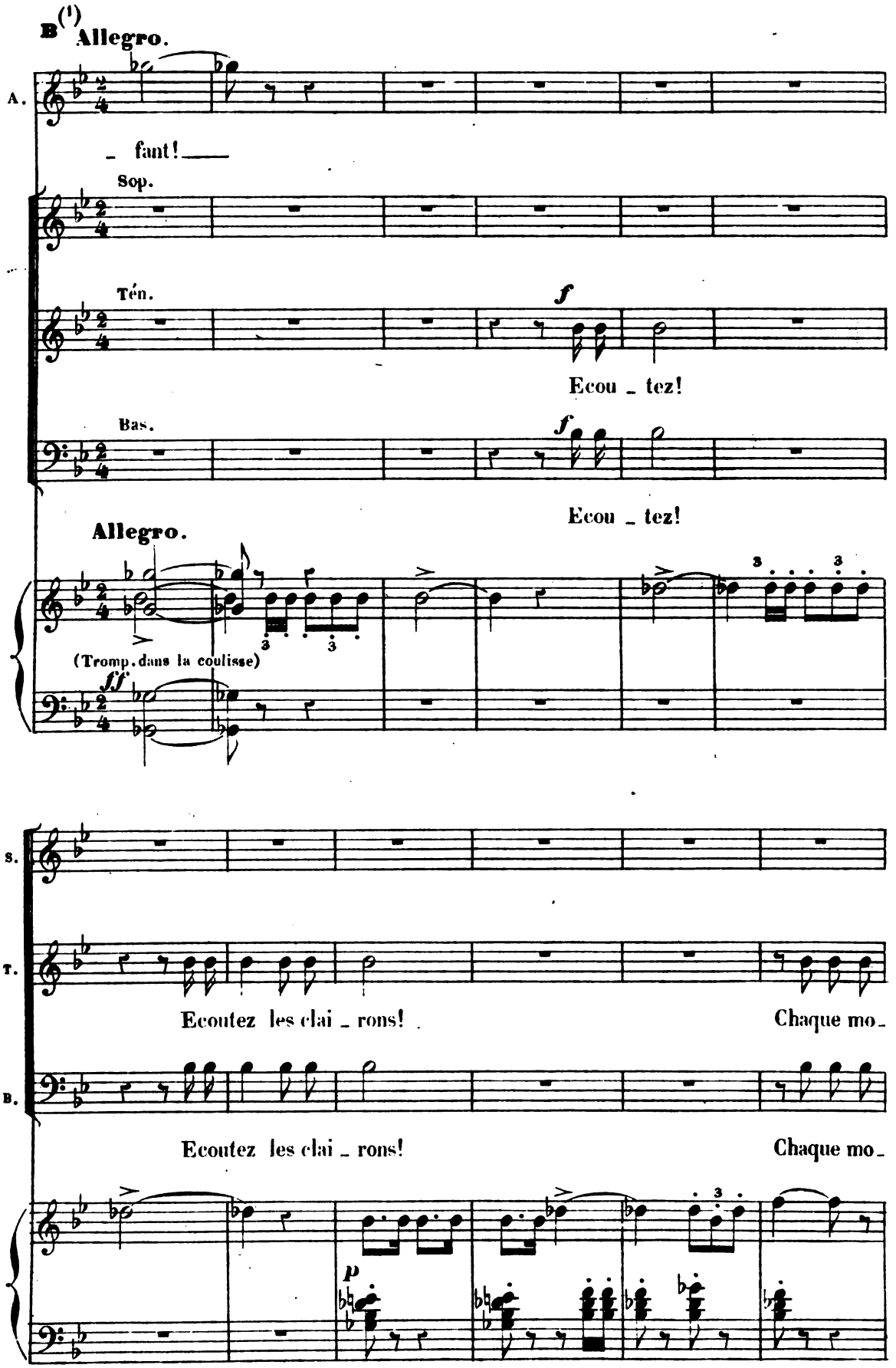

(1) Fin de la coupure **A**, page 117. _ (Au cas de coupure, n'attaquer que le *si* des trompettes.) _

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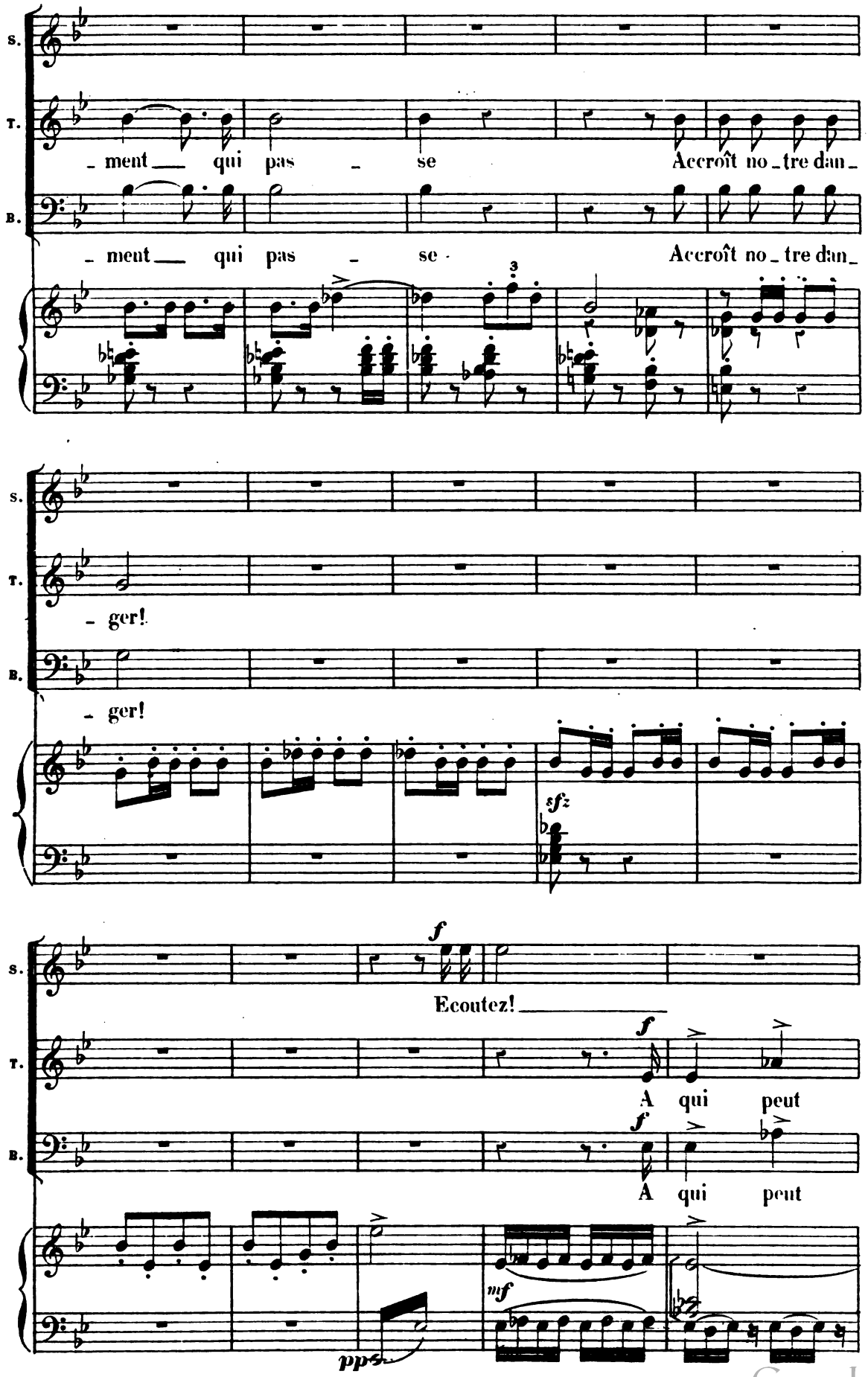

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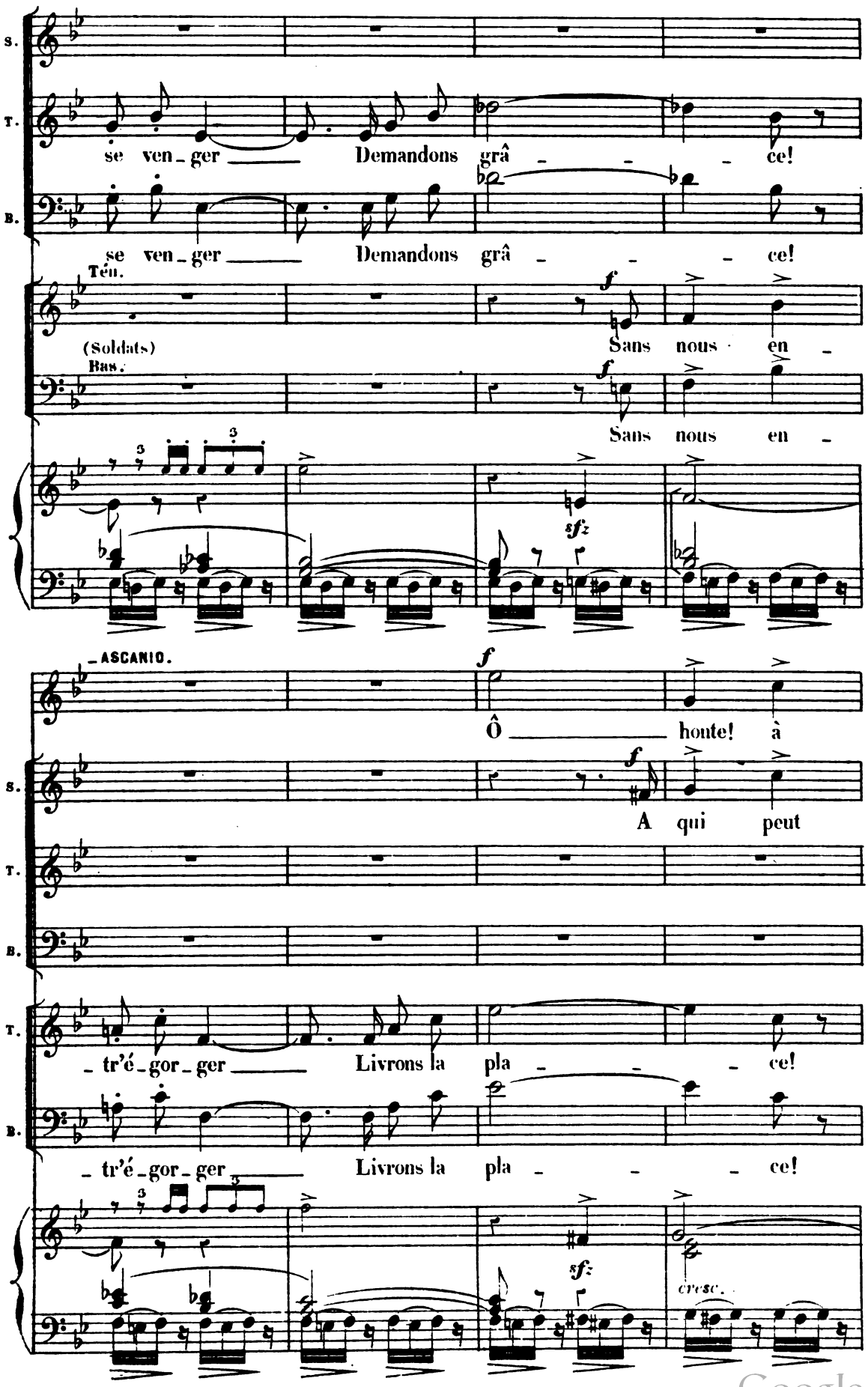

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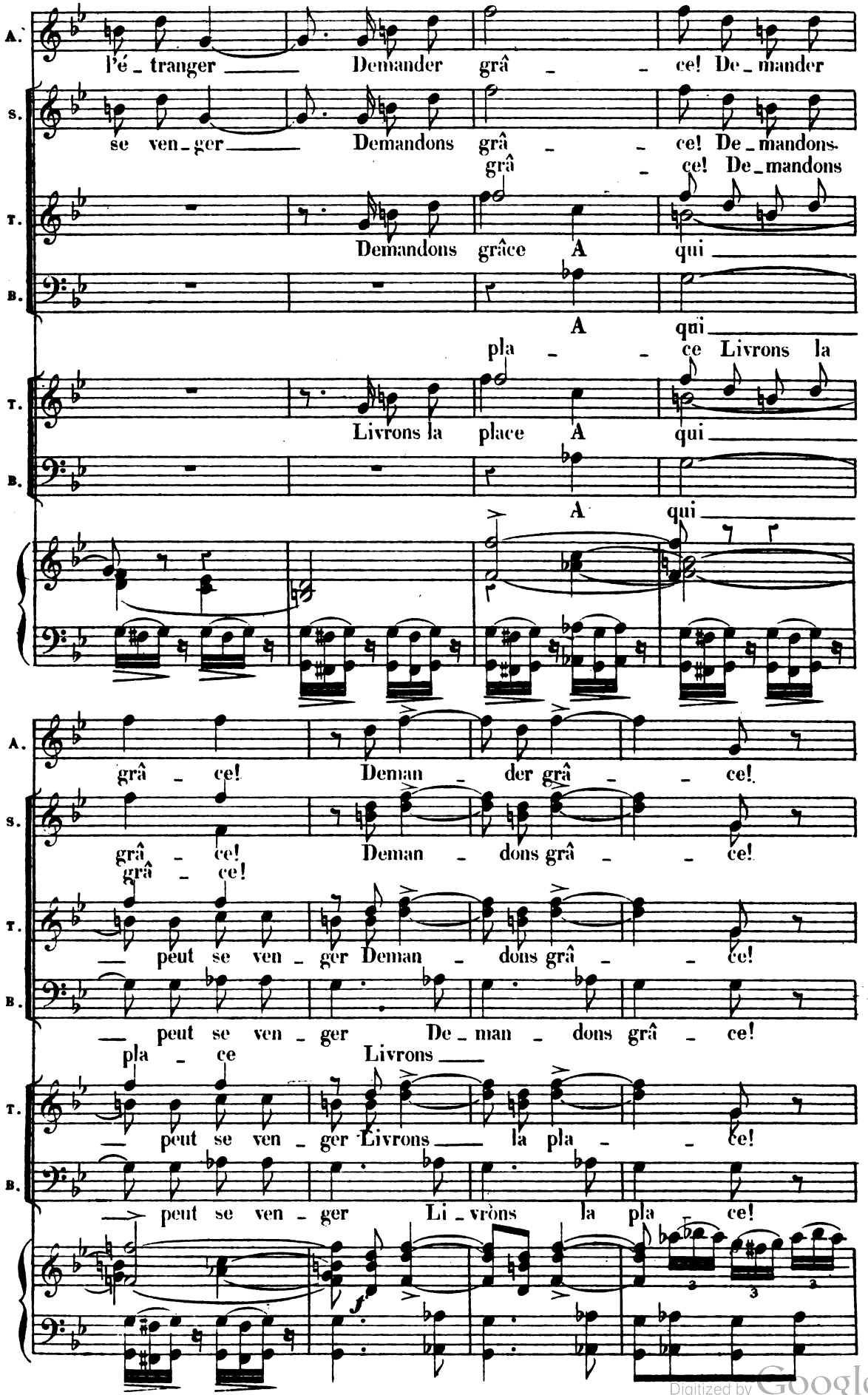

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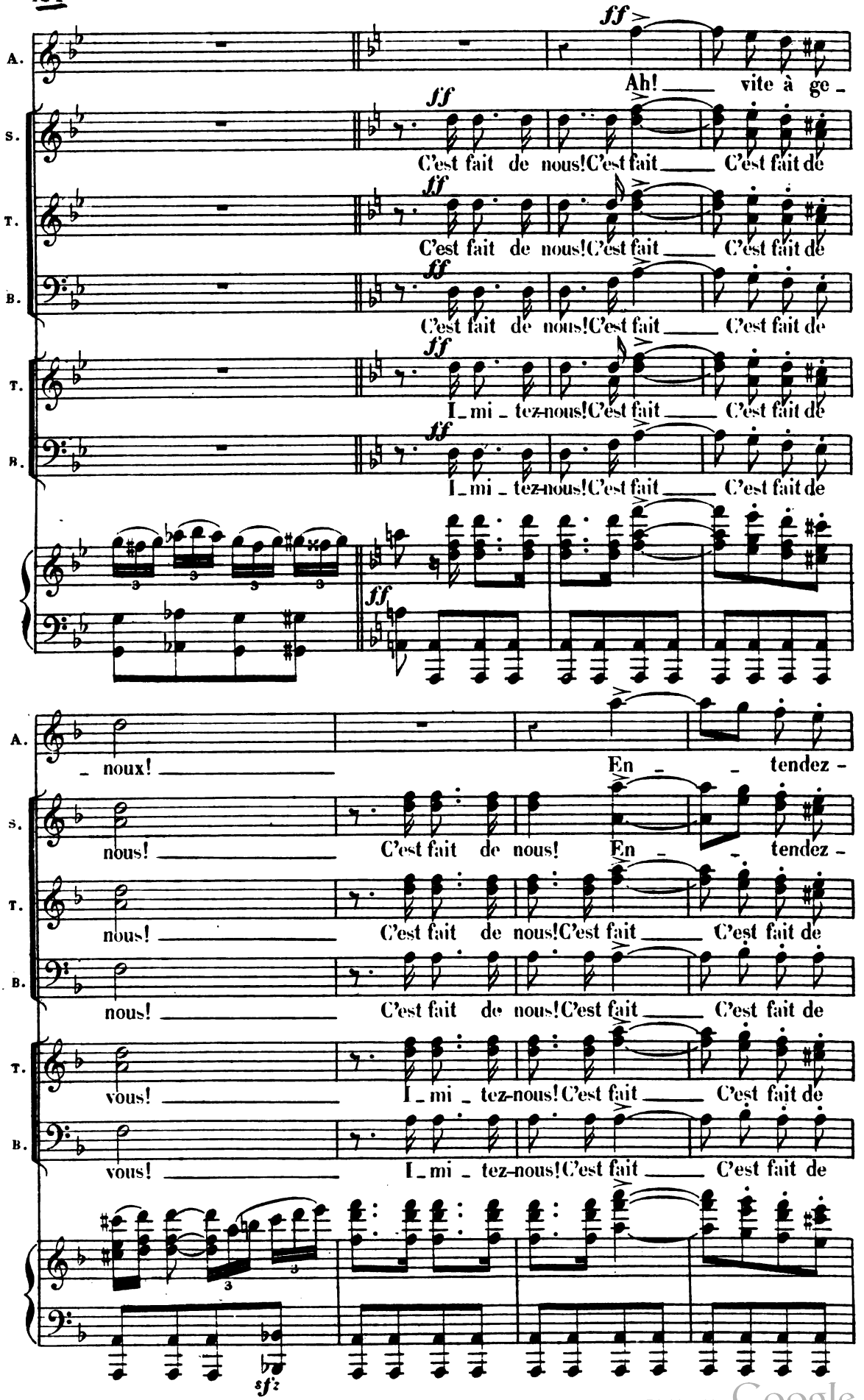

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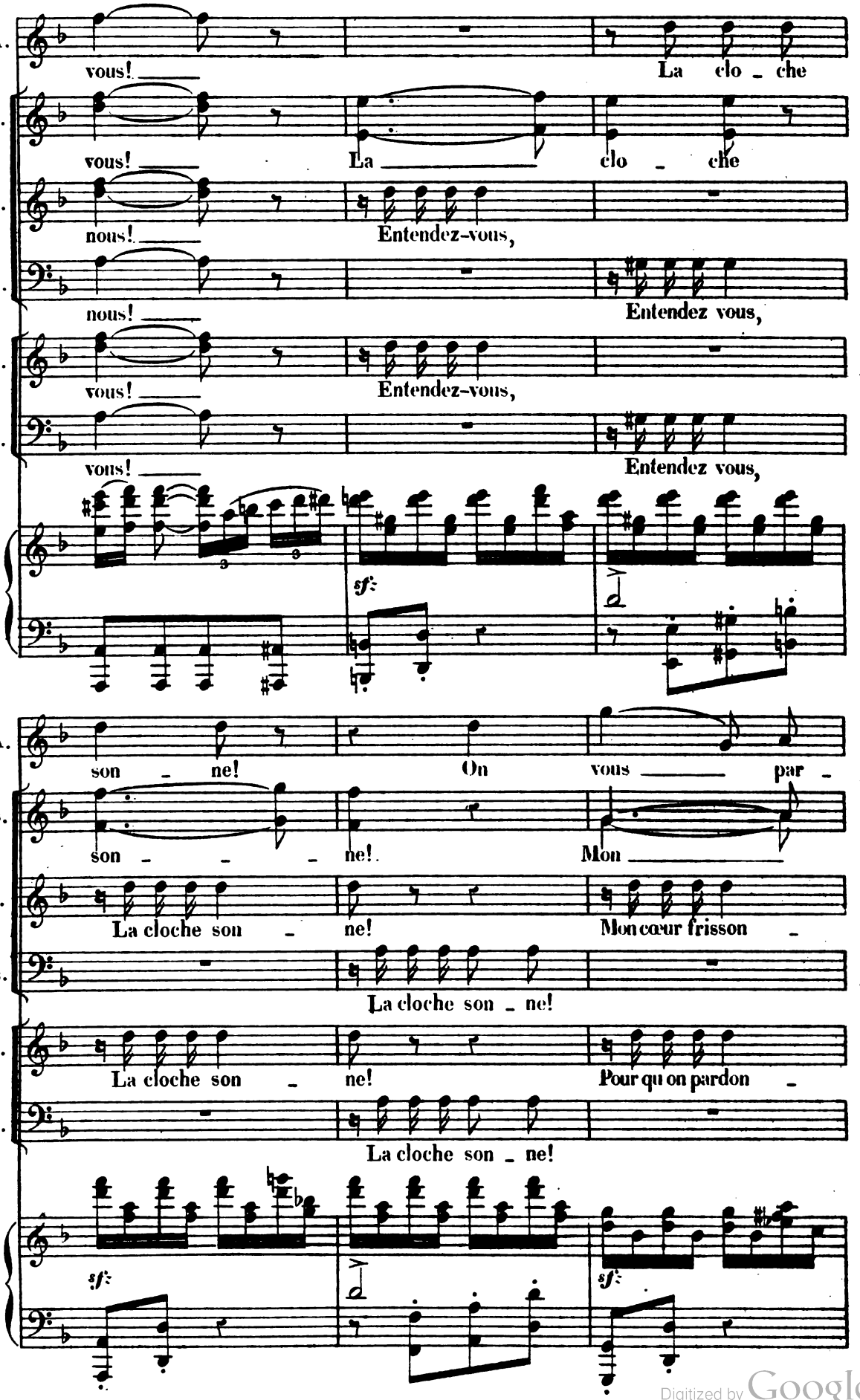

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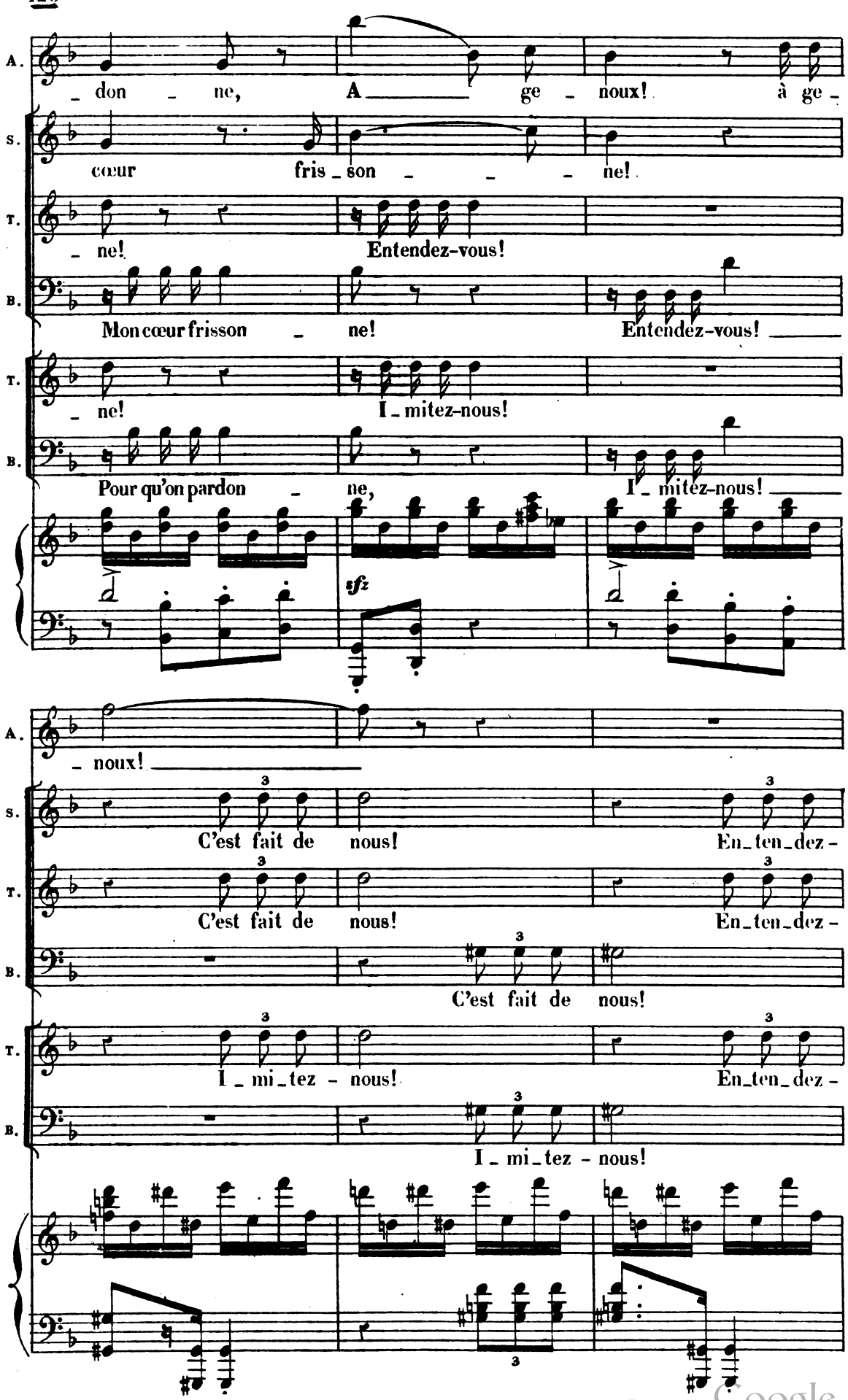

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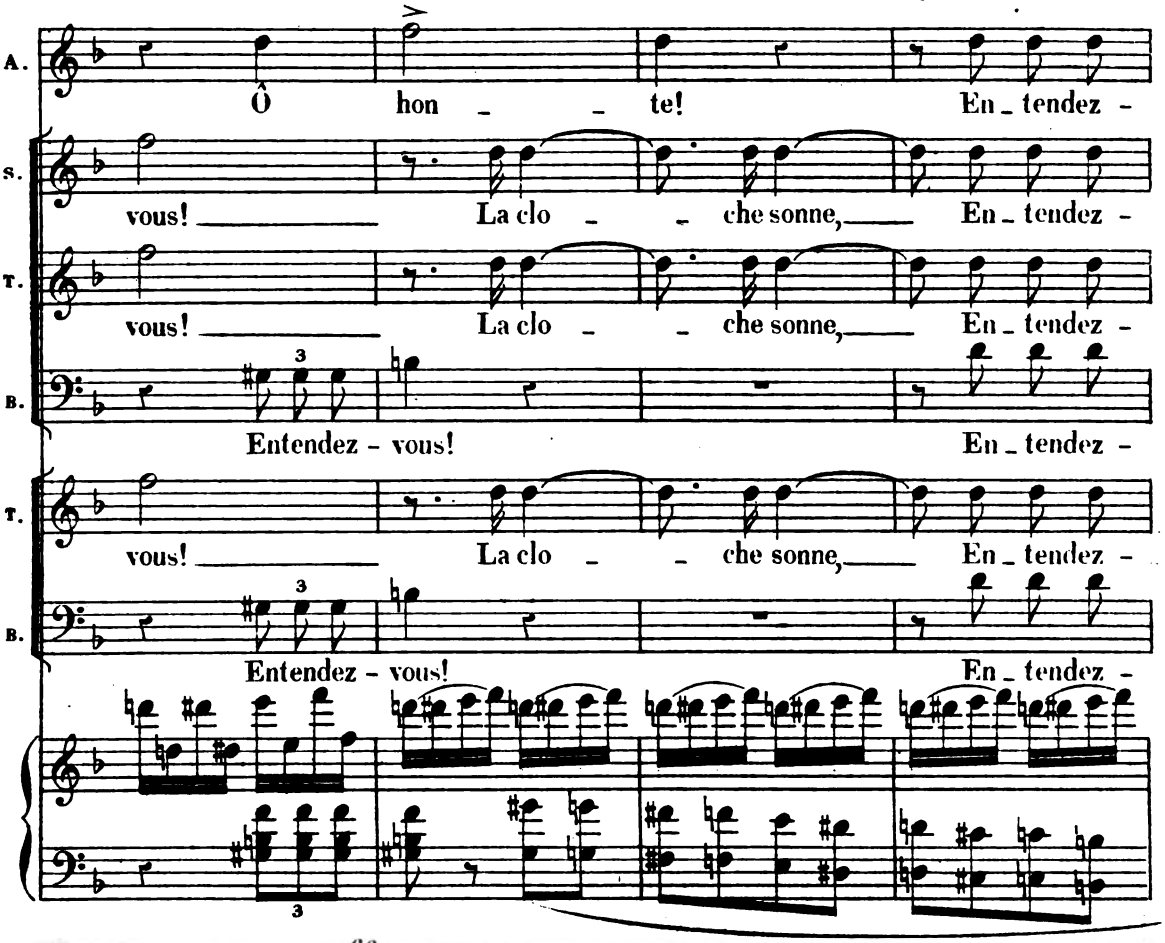

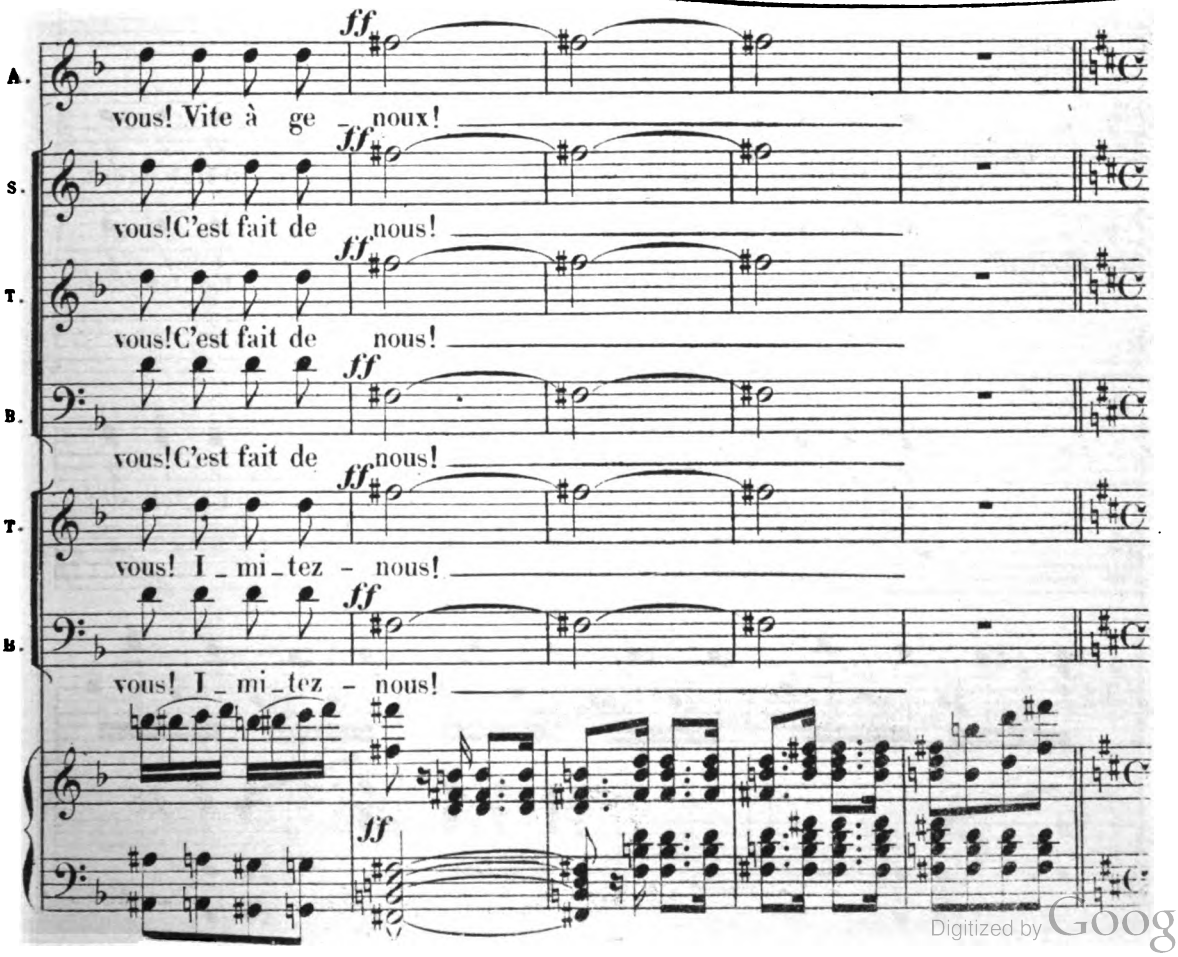

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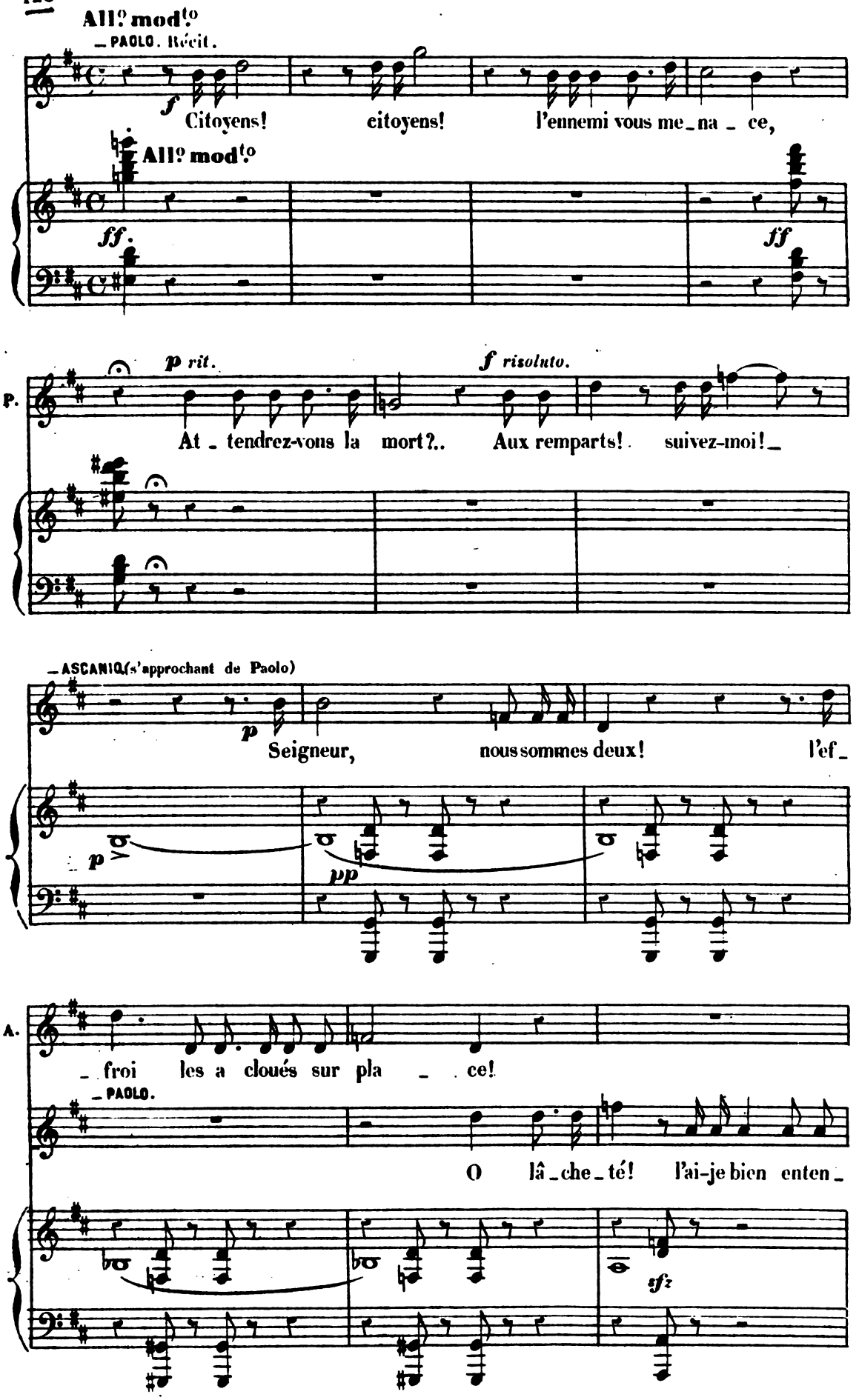

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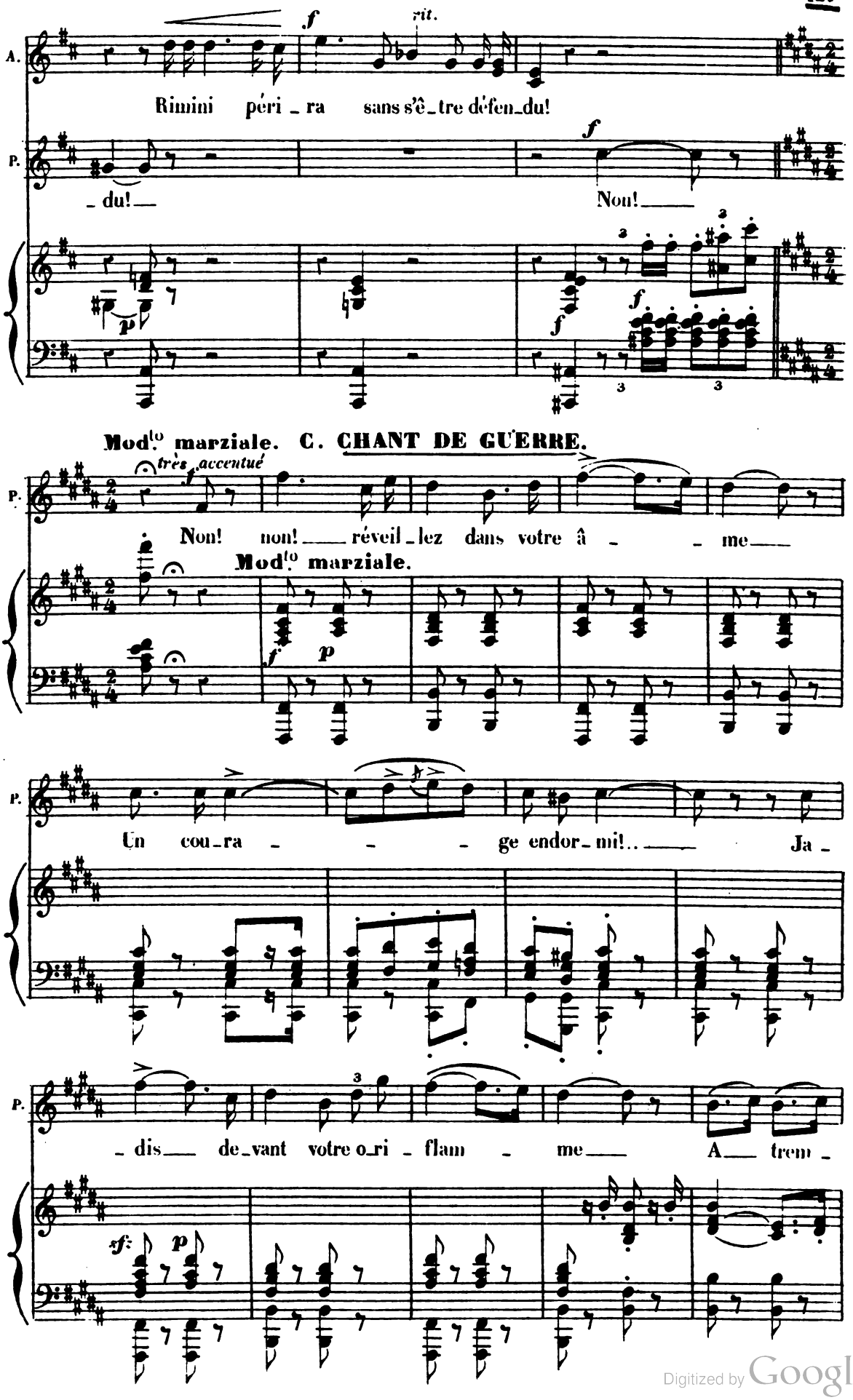

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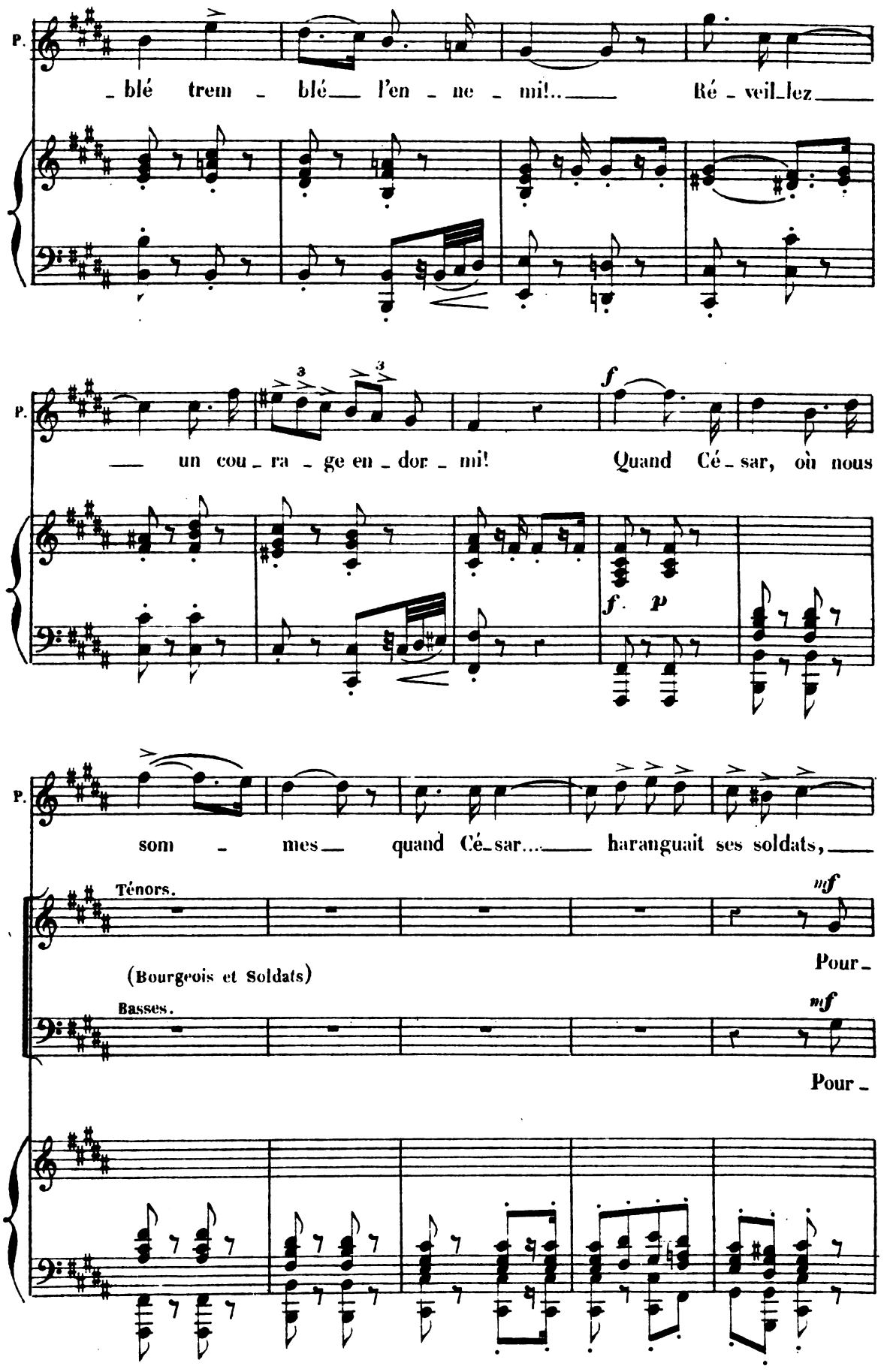

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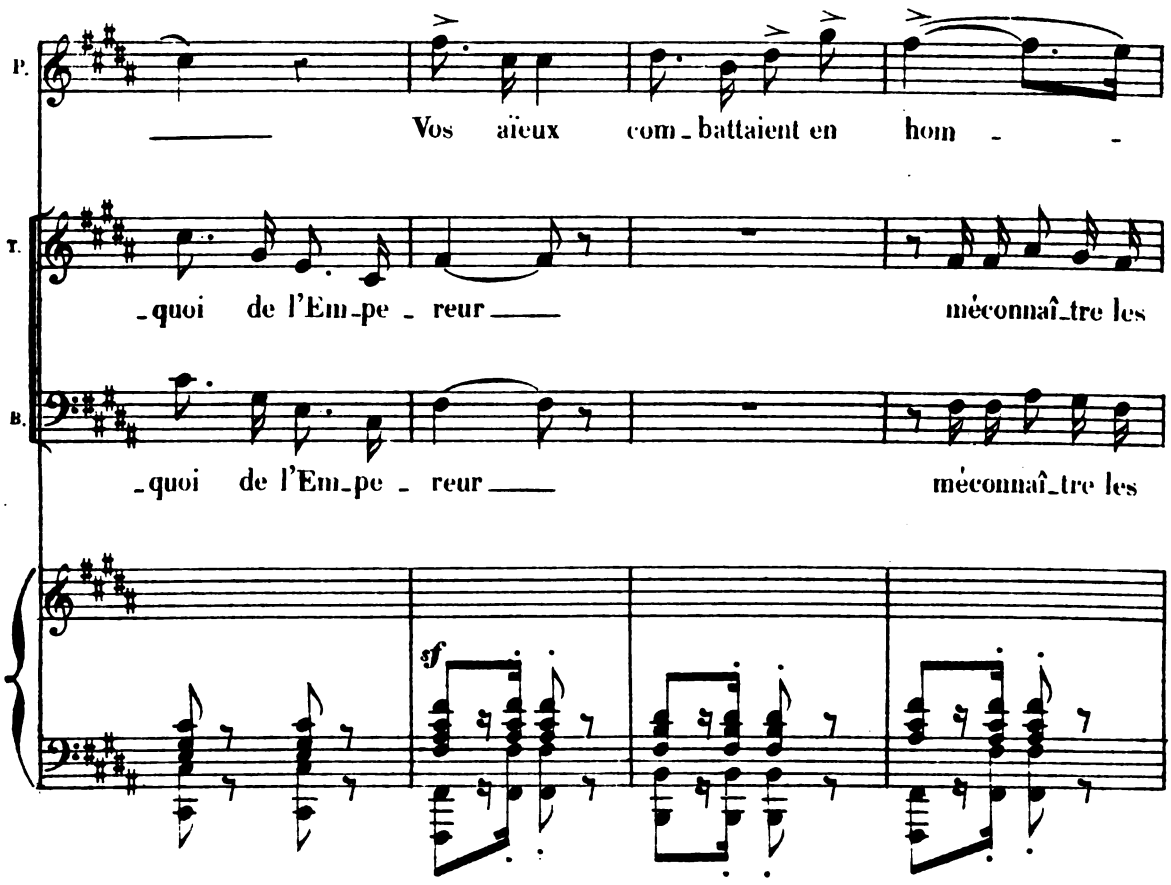

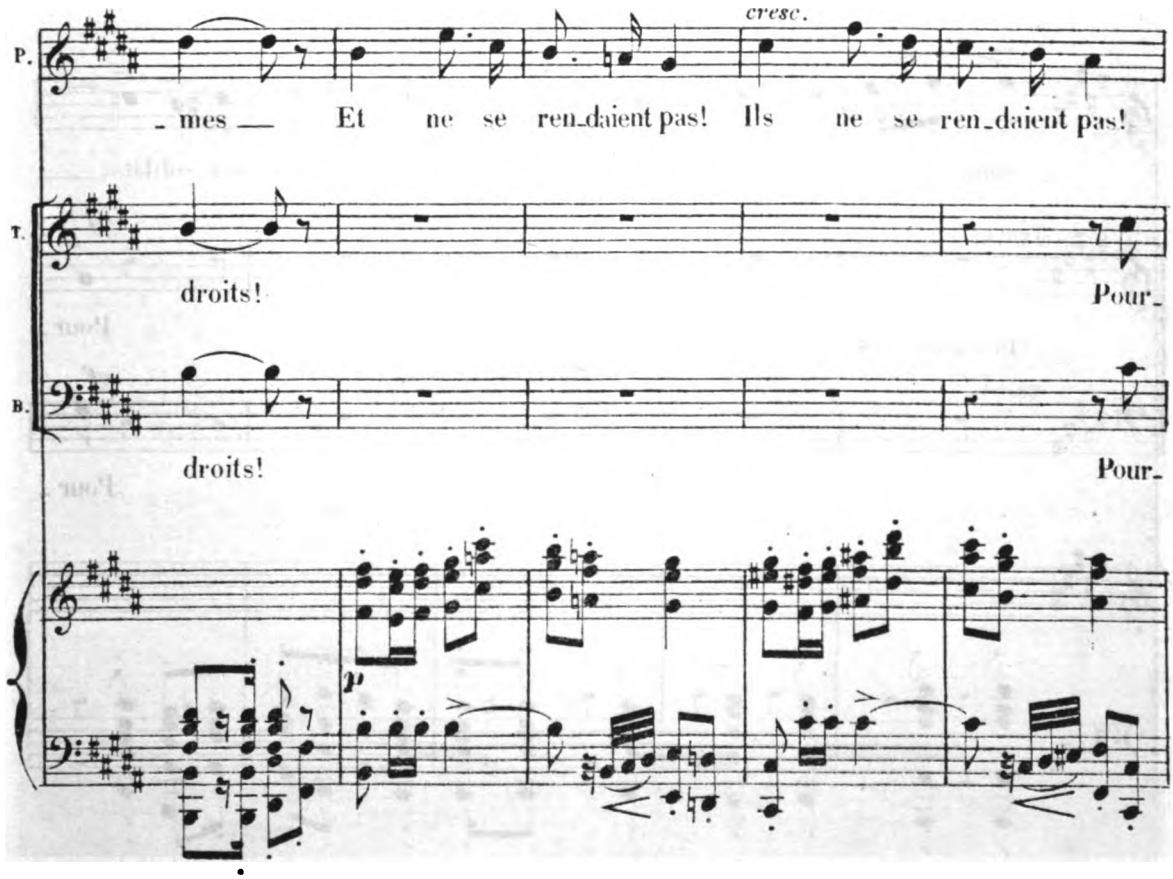

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P. vos aïeux combattaient en hom - mes! Ils combattaient

T. - quoi cresc. de l'Empe - reur

B. - quoi cresc. de l'Empe - reur

P. et ne se rendaient pas! cresc. Ils ne se rendaient pas ff Ils ne se rendaient

T. f méconnaî - tre les droits? f Non!

B. f méconnaî - tre les droits? f Non!

— ASCANIO. (monté sur la tribune de César)

P. pas! f Sei - gneur! on se con -

T. non!

B. non!

f f diminuendo

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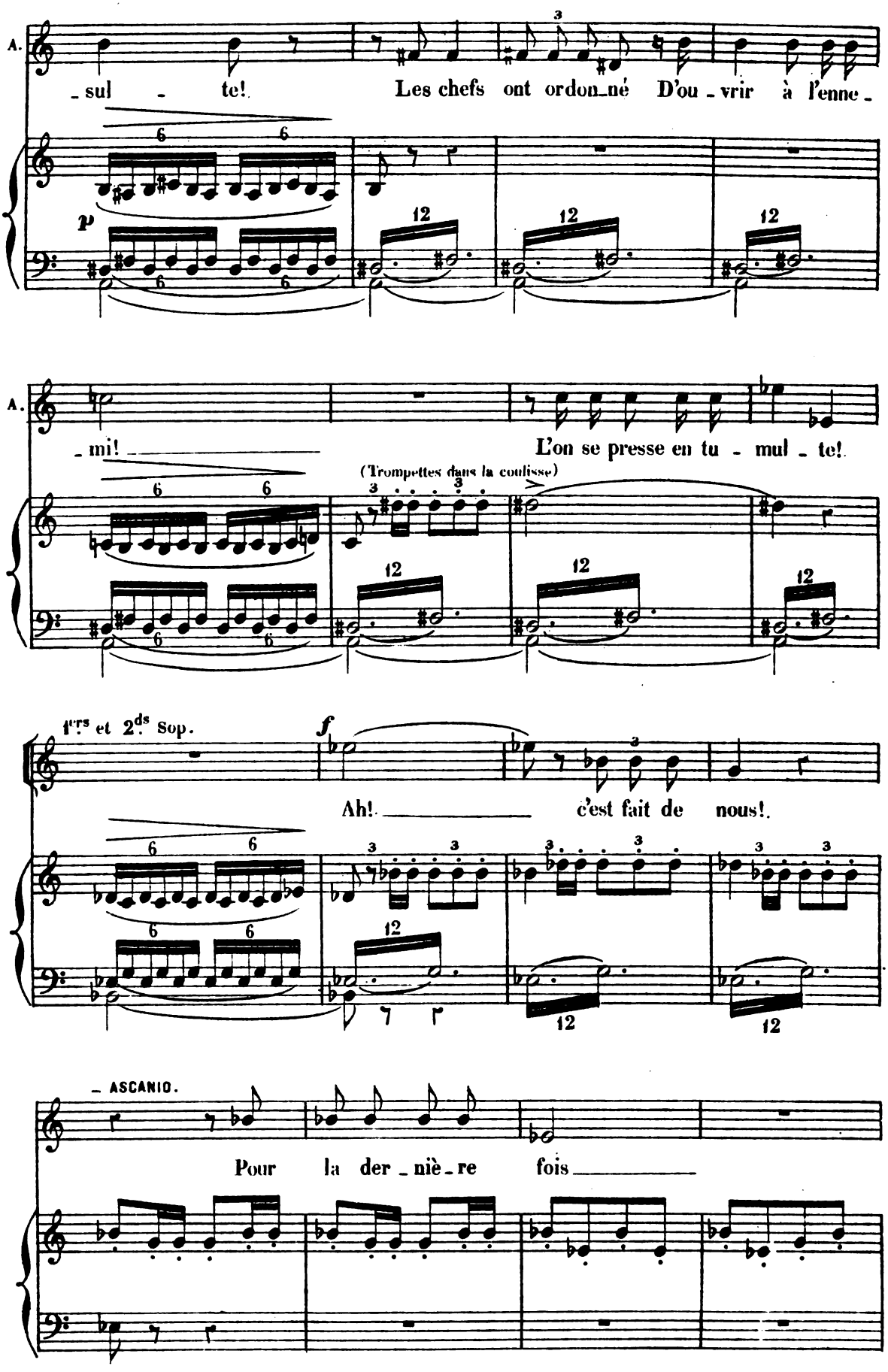

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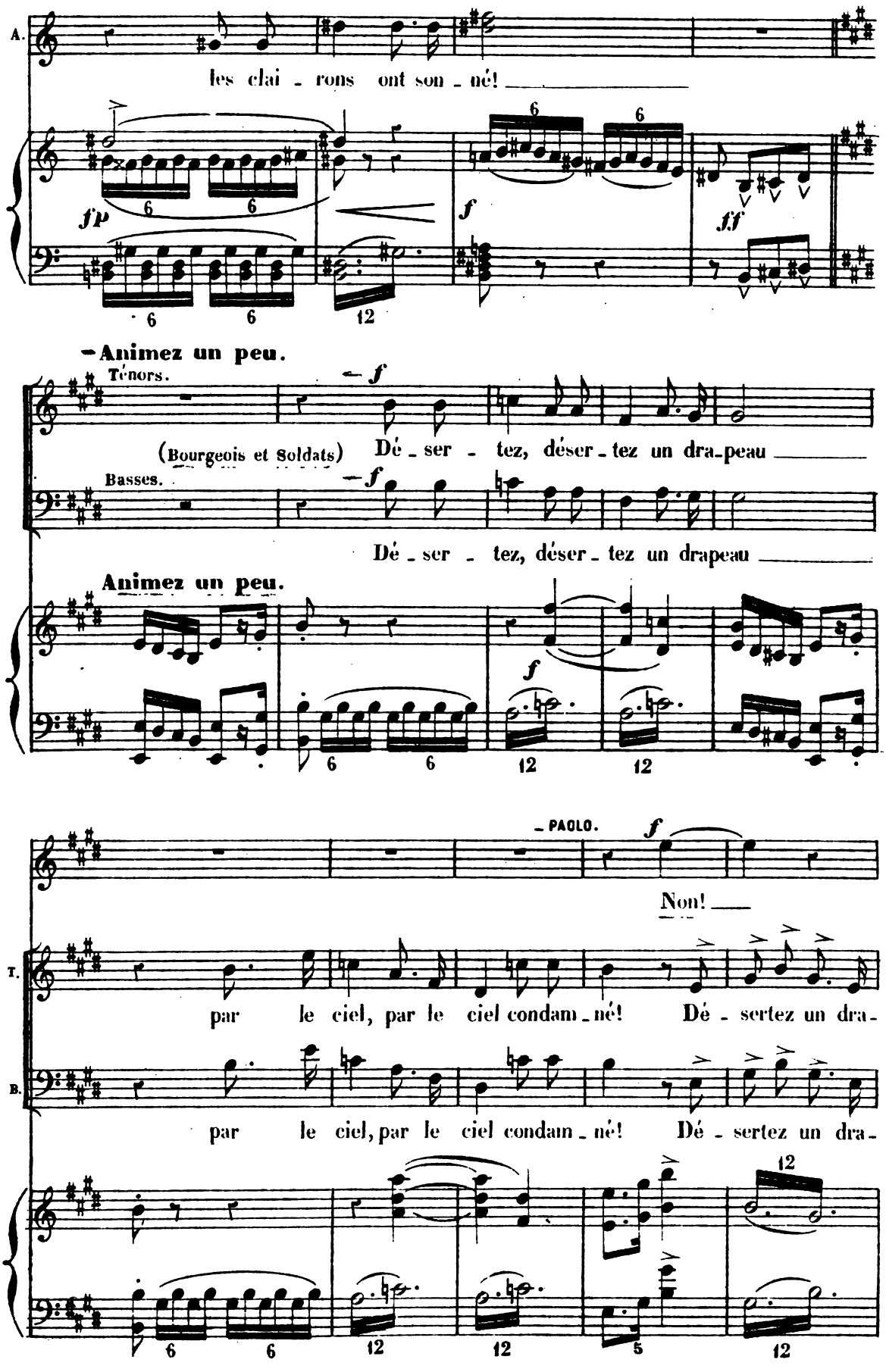

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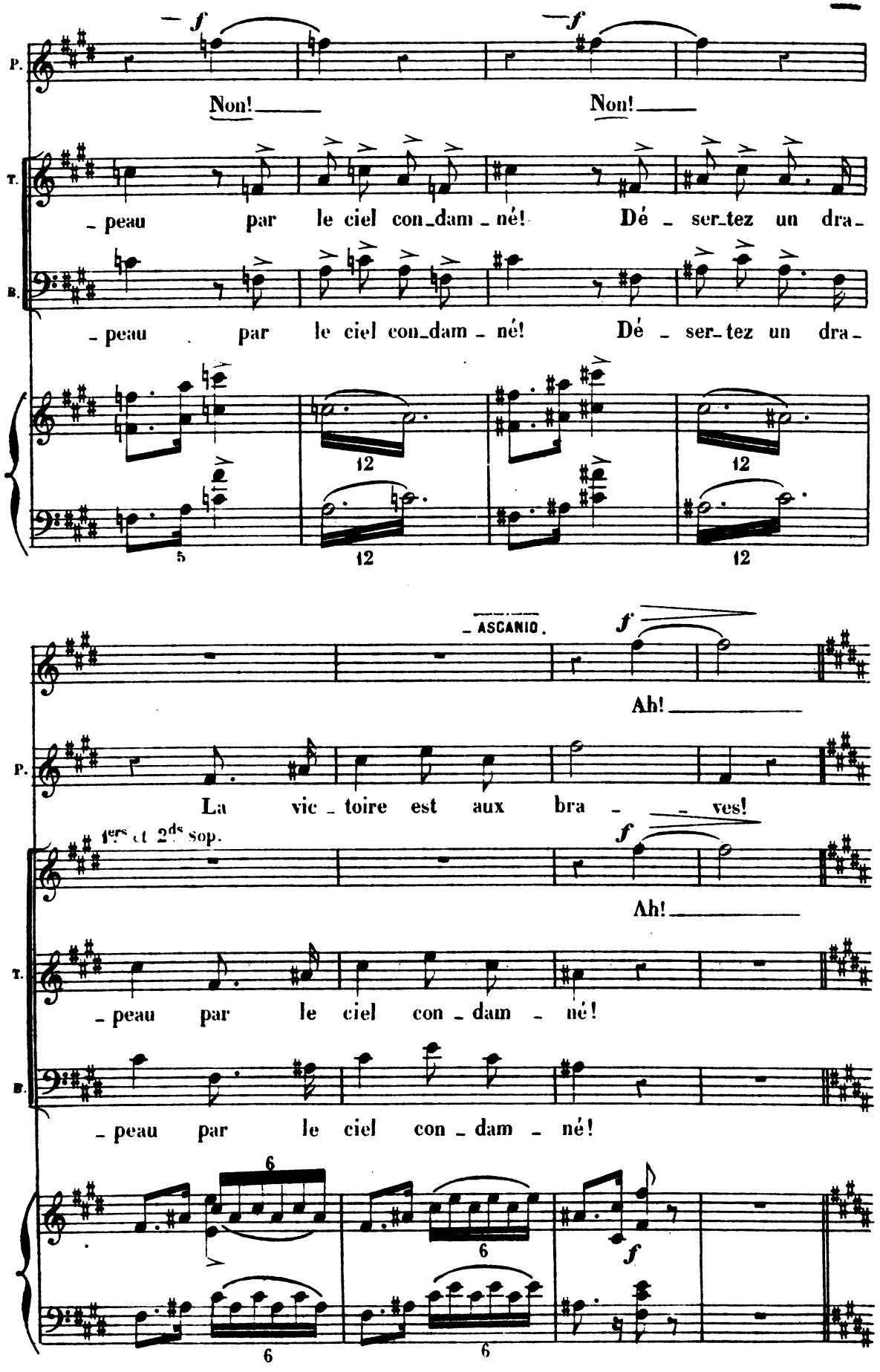

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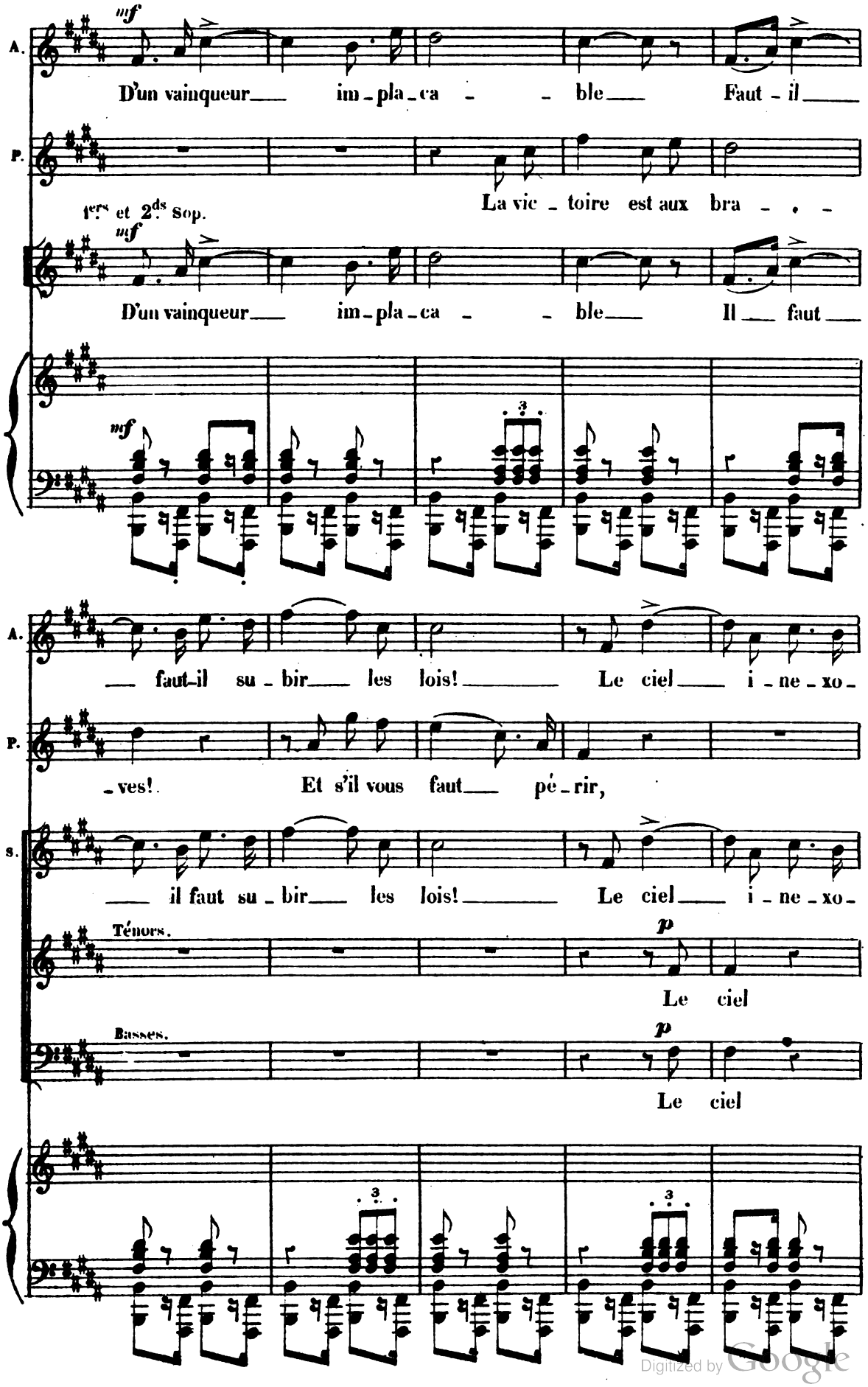

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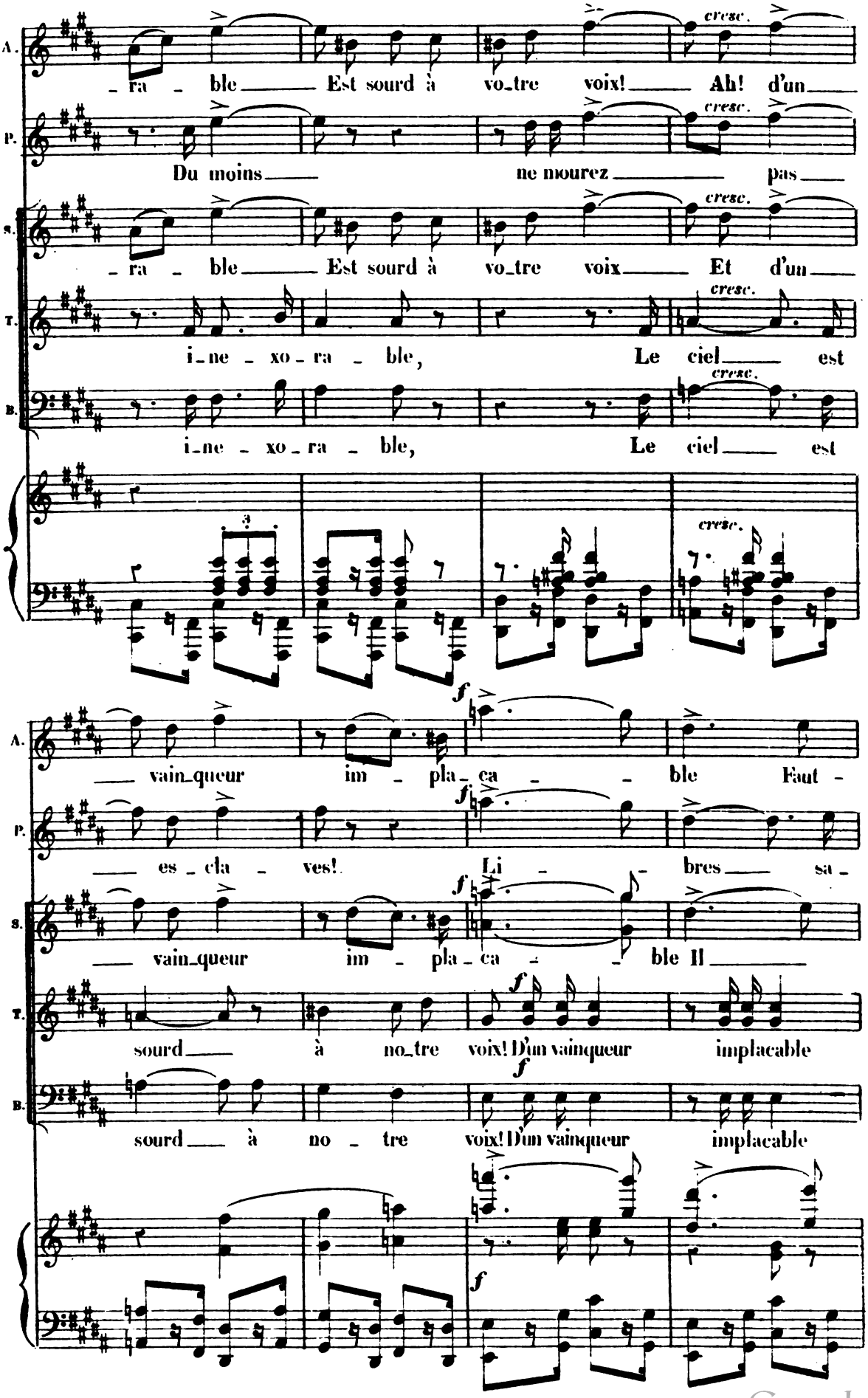

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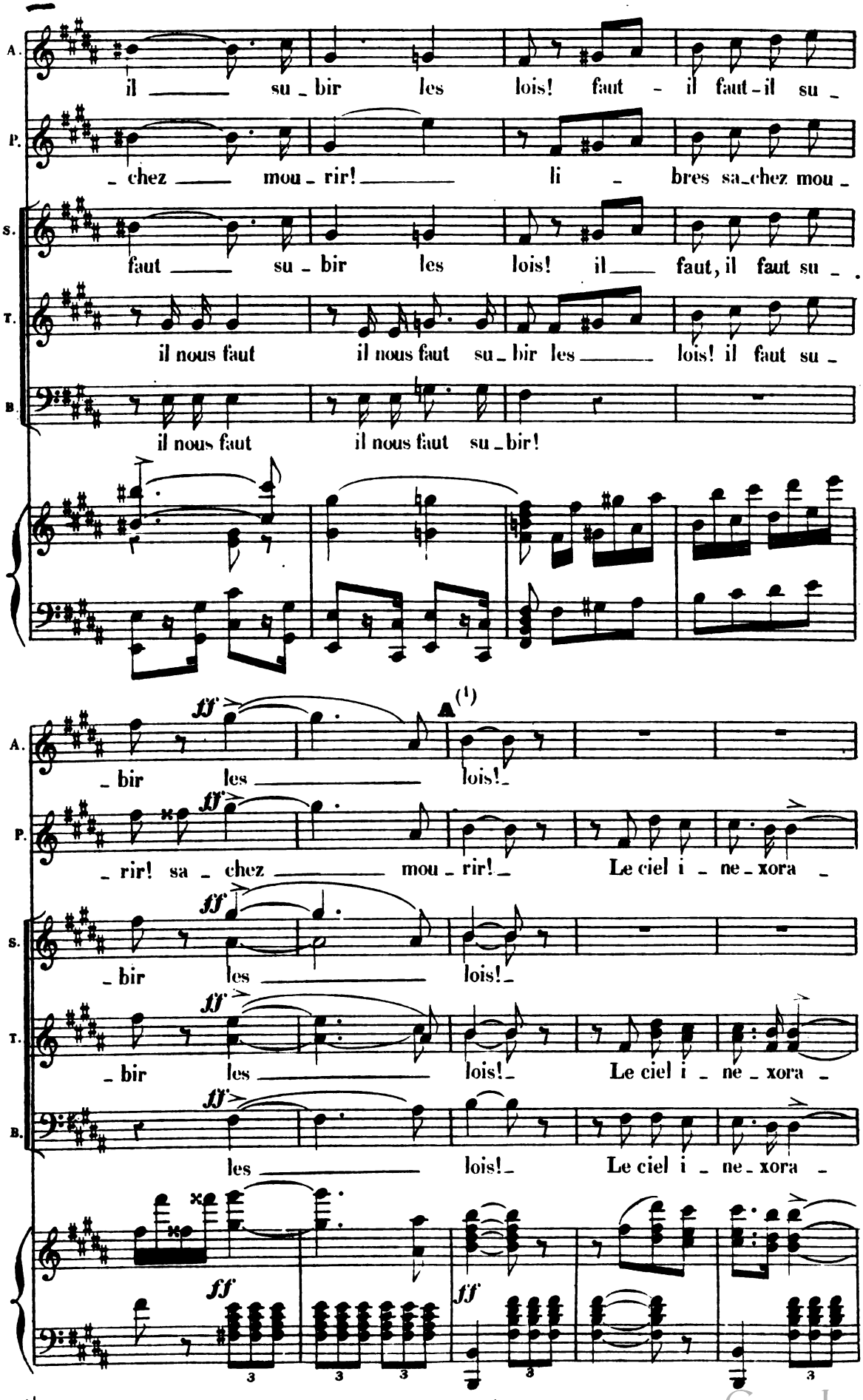

(1) Coupure facultative de **A** à **B**.

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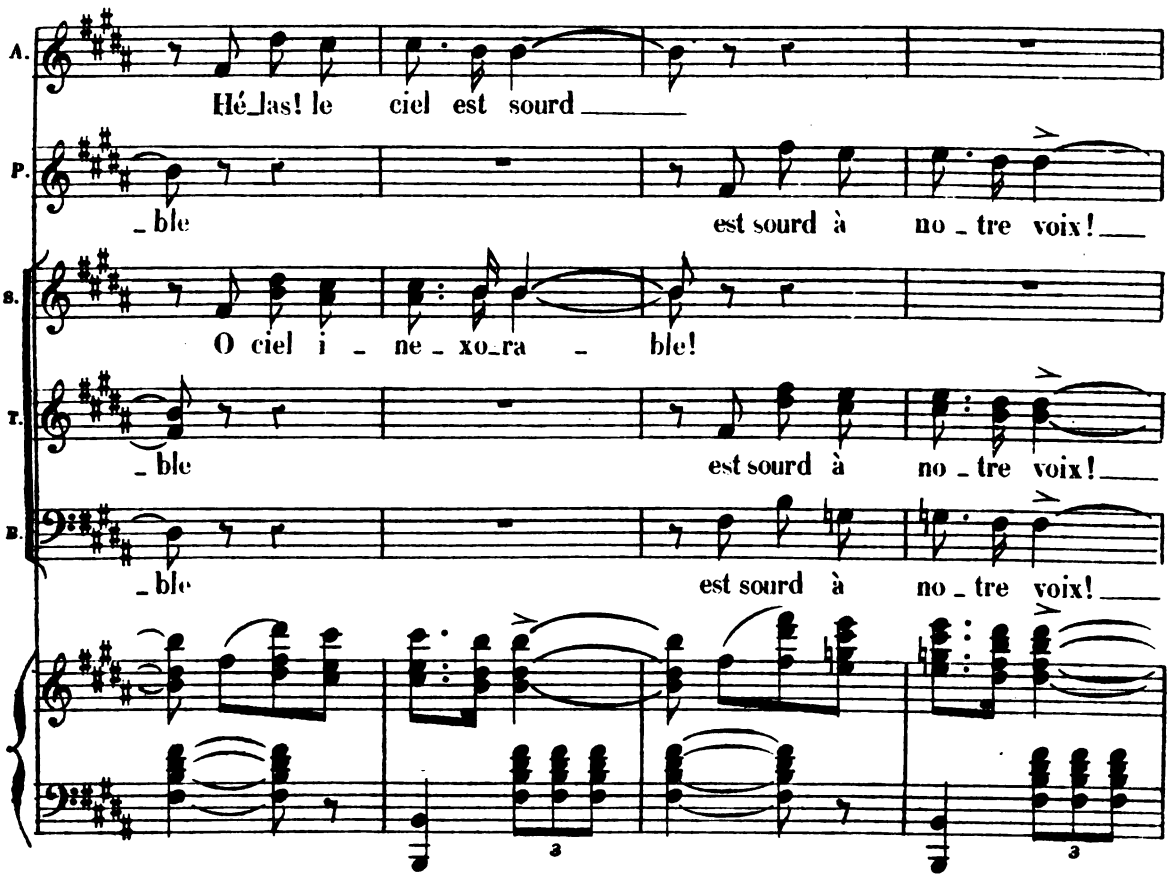

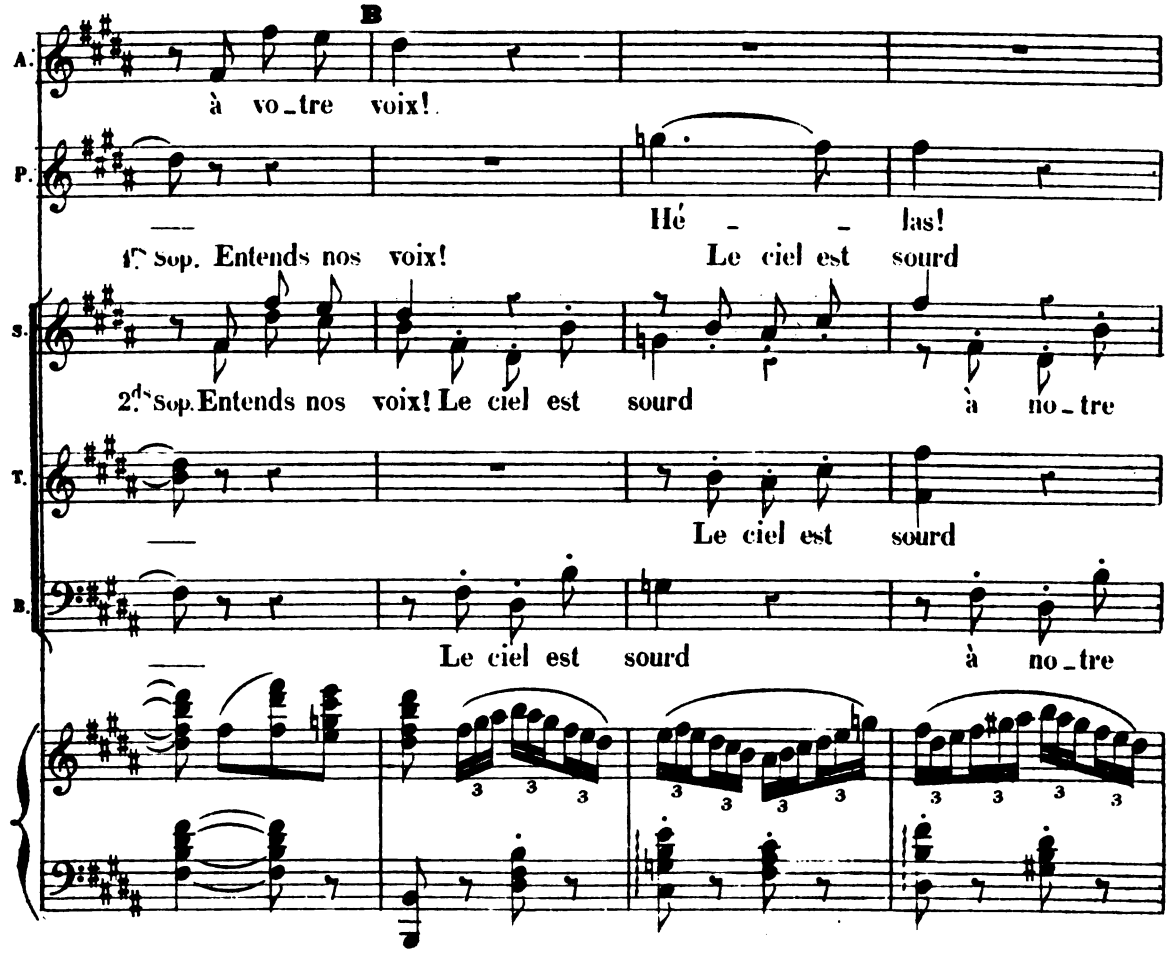

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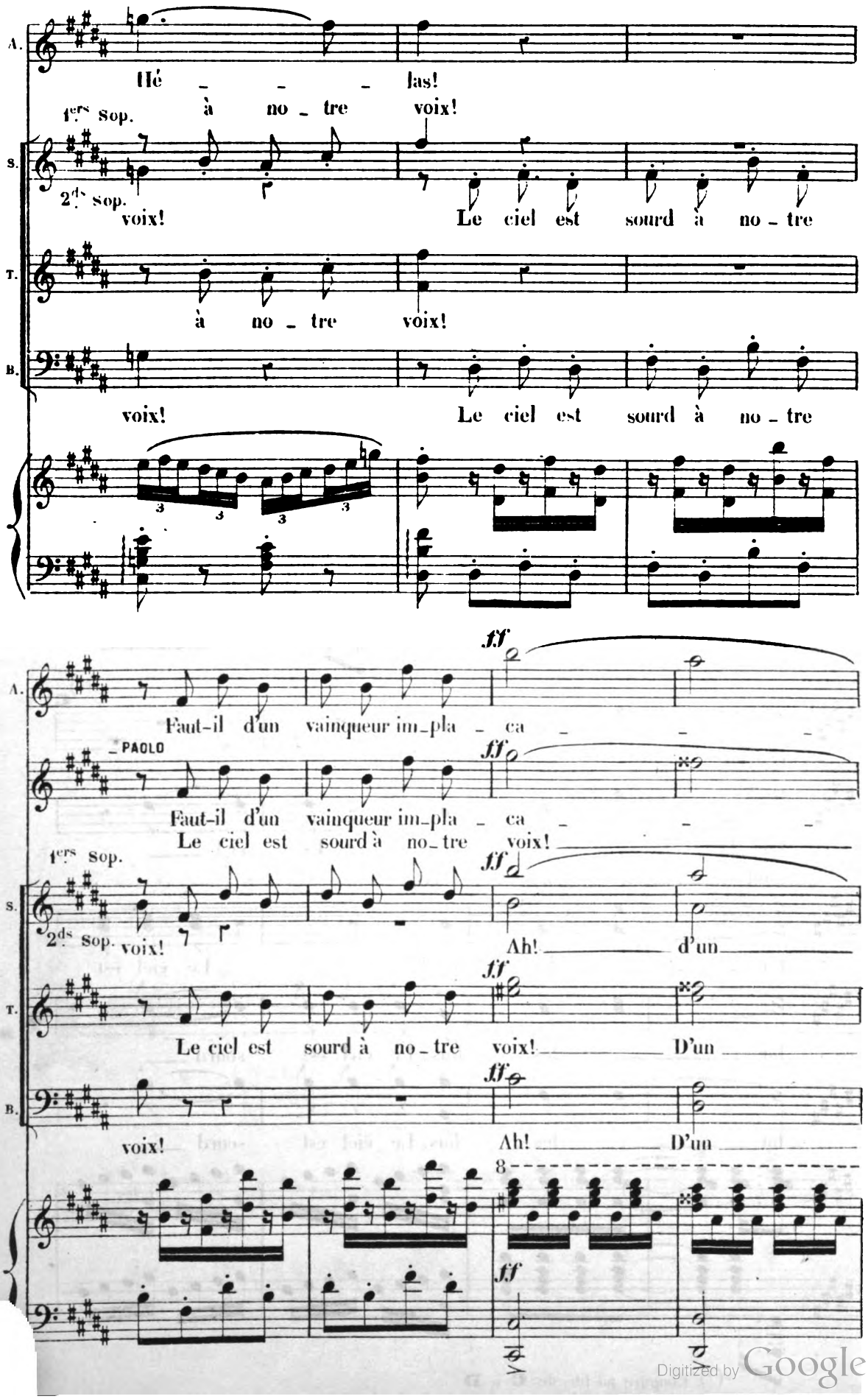

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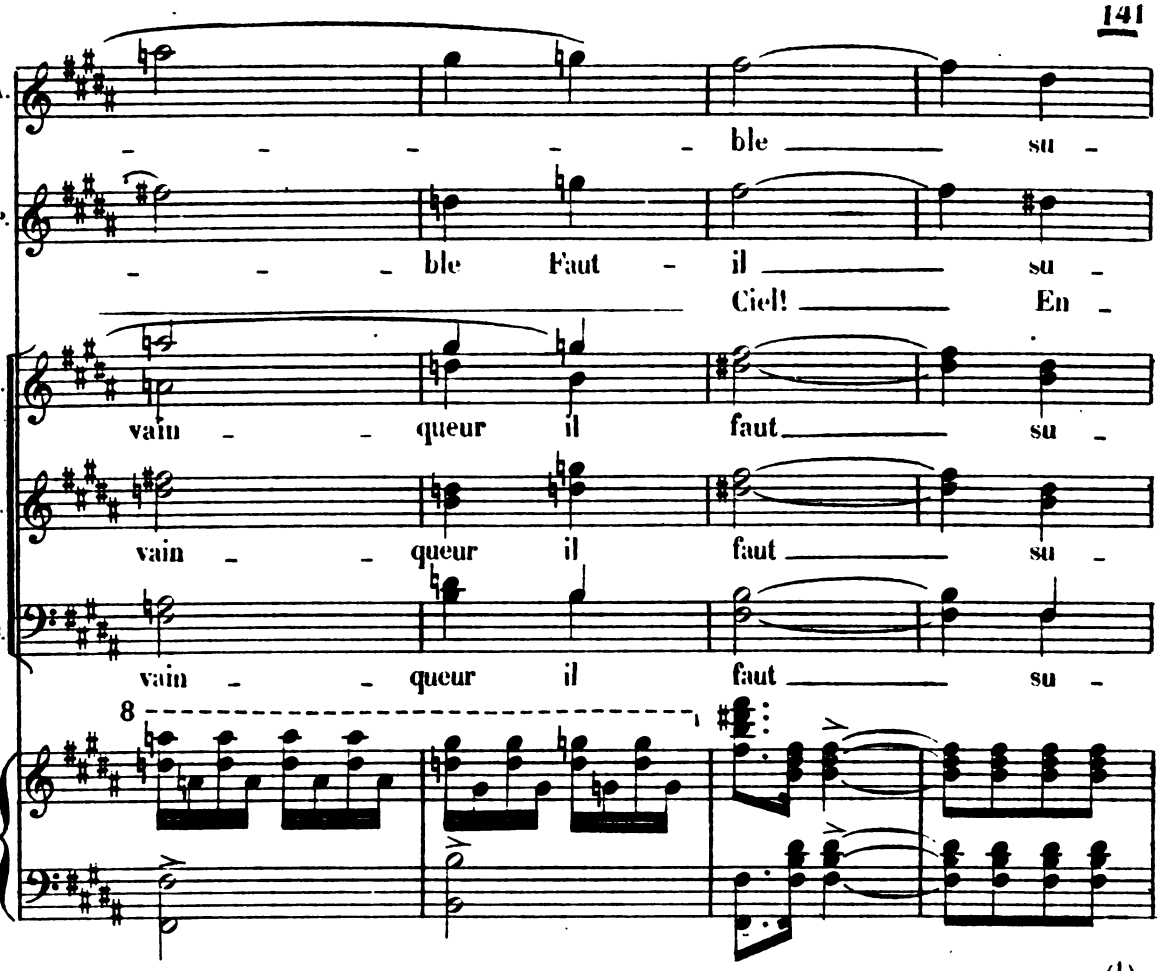
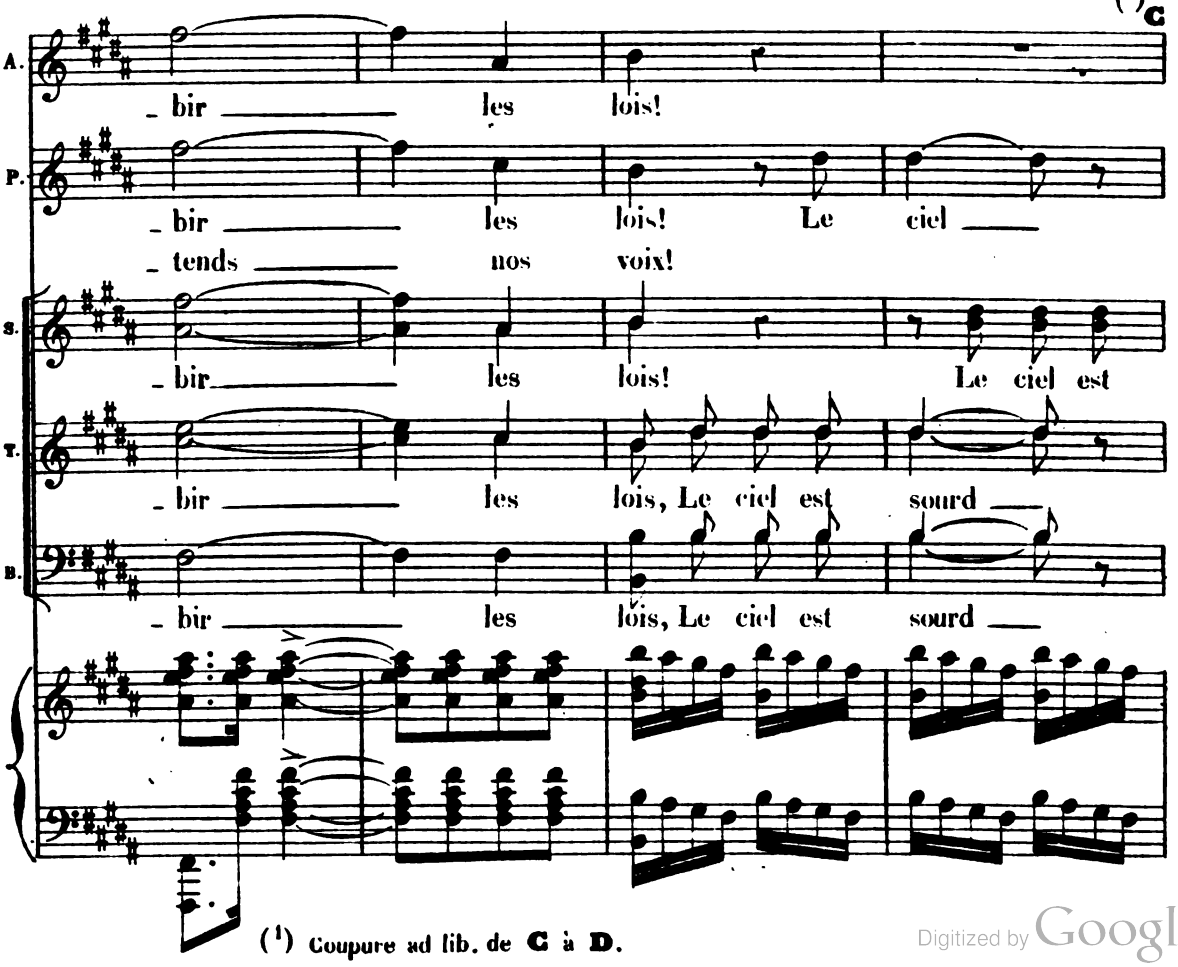


(1) C



(1) Coupure ad lib. de C à D.

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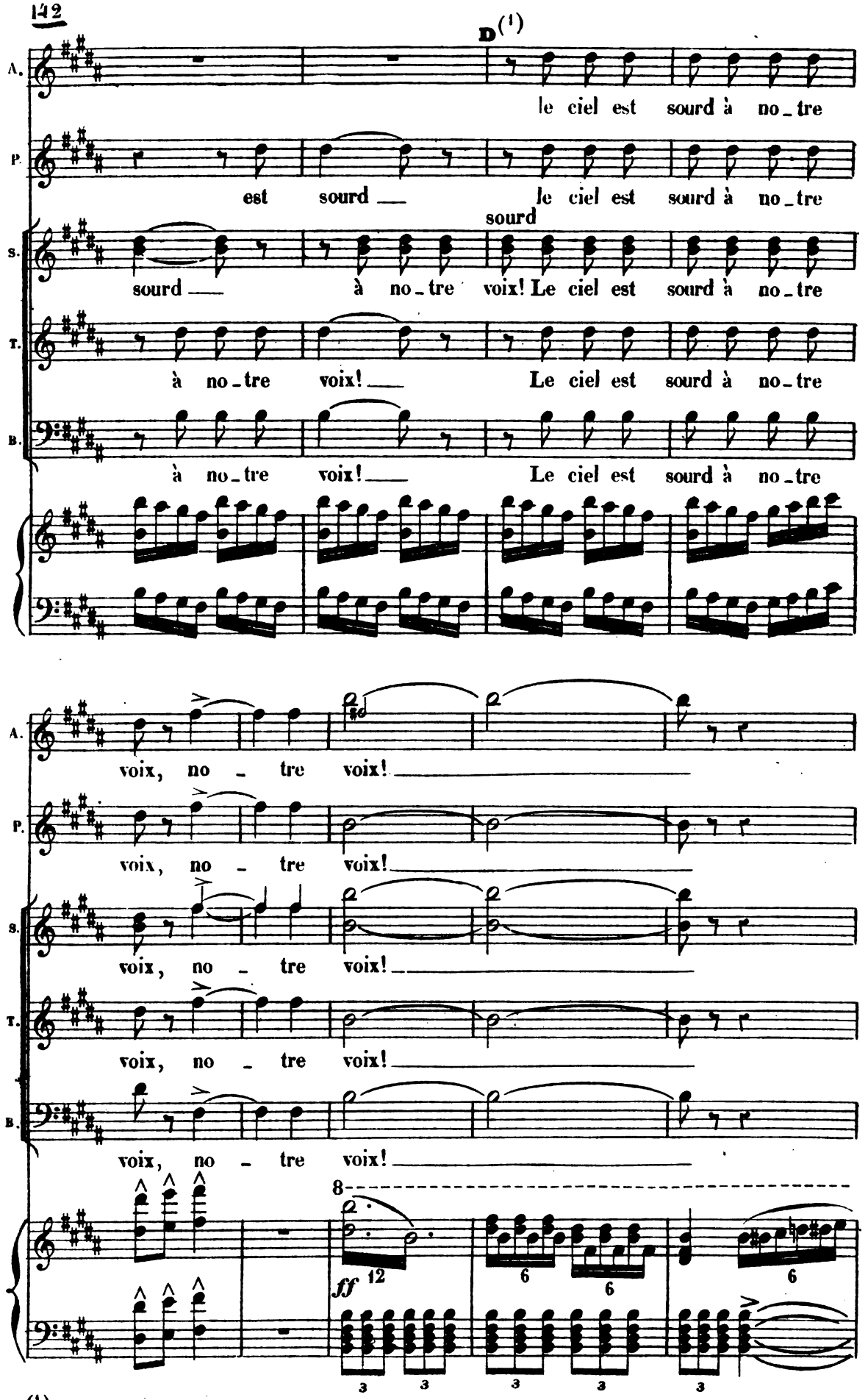

(1) Fin de la coupure,

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ASCANIO.

A (1)

Sei_gneur!

fp

Tambour solo
au cas de coupure.

A.

la por_te cè _ _ _ de!

ff

A.

On n'a pas at_ten _ du le com _

fp

A.

_ bat! C'en est fait!

ff

(1) Coupure facultative de **A** à **B** page 14.

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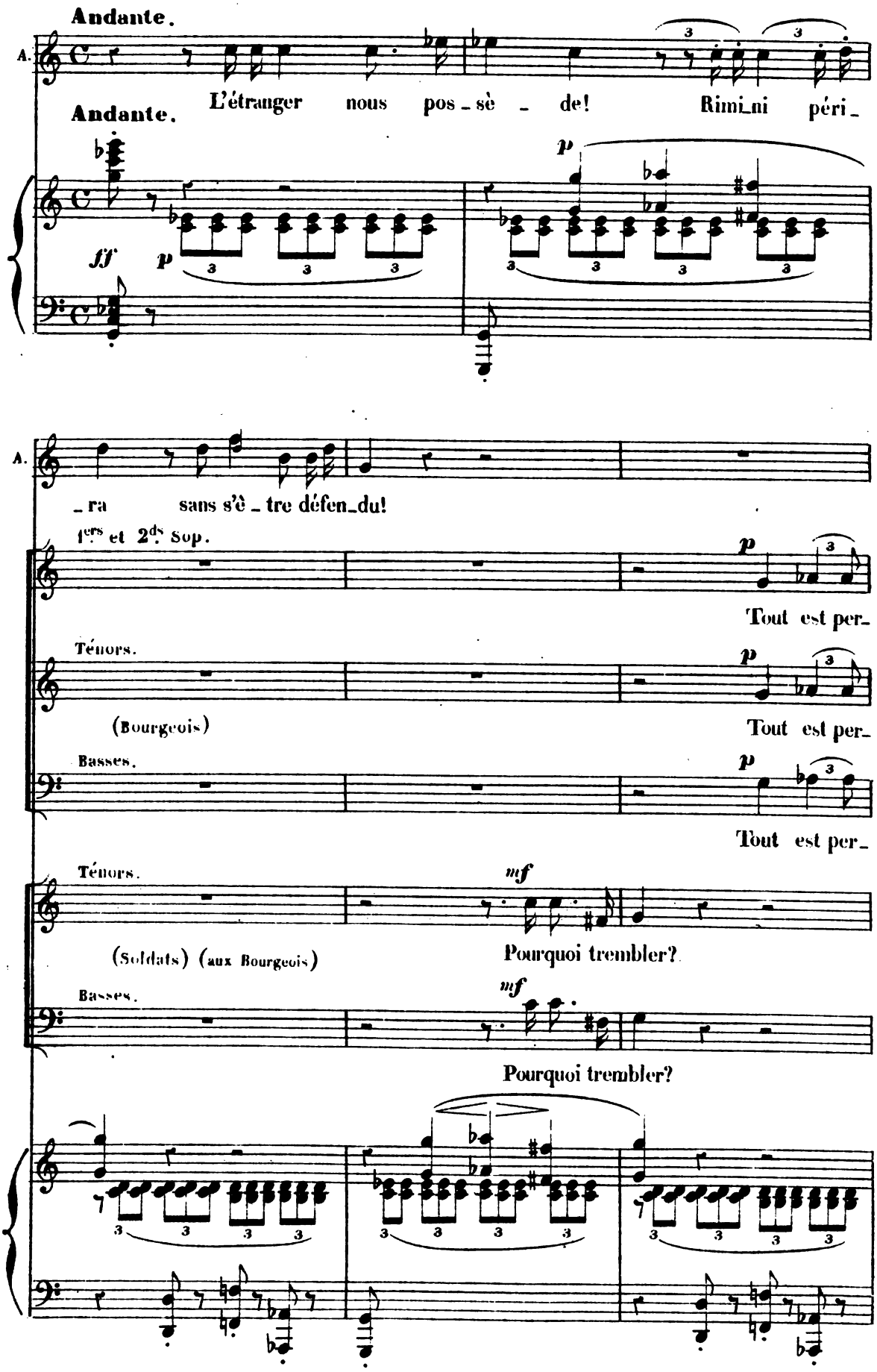

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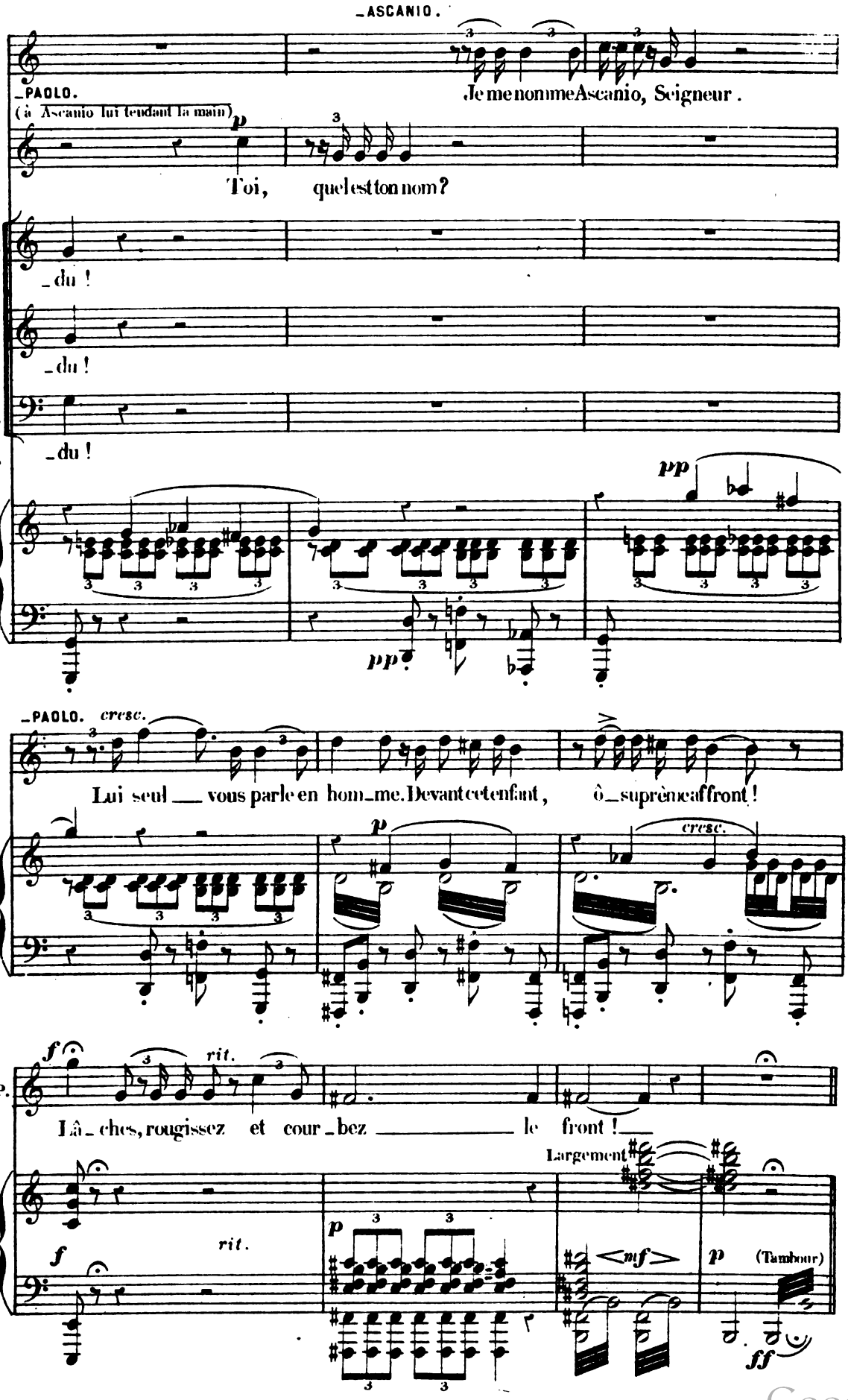

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- N.° 4 -

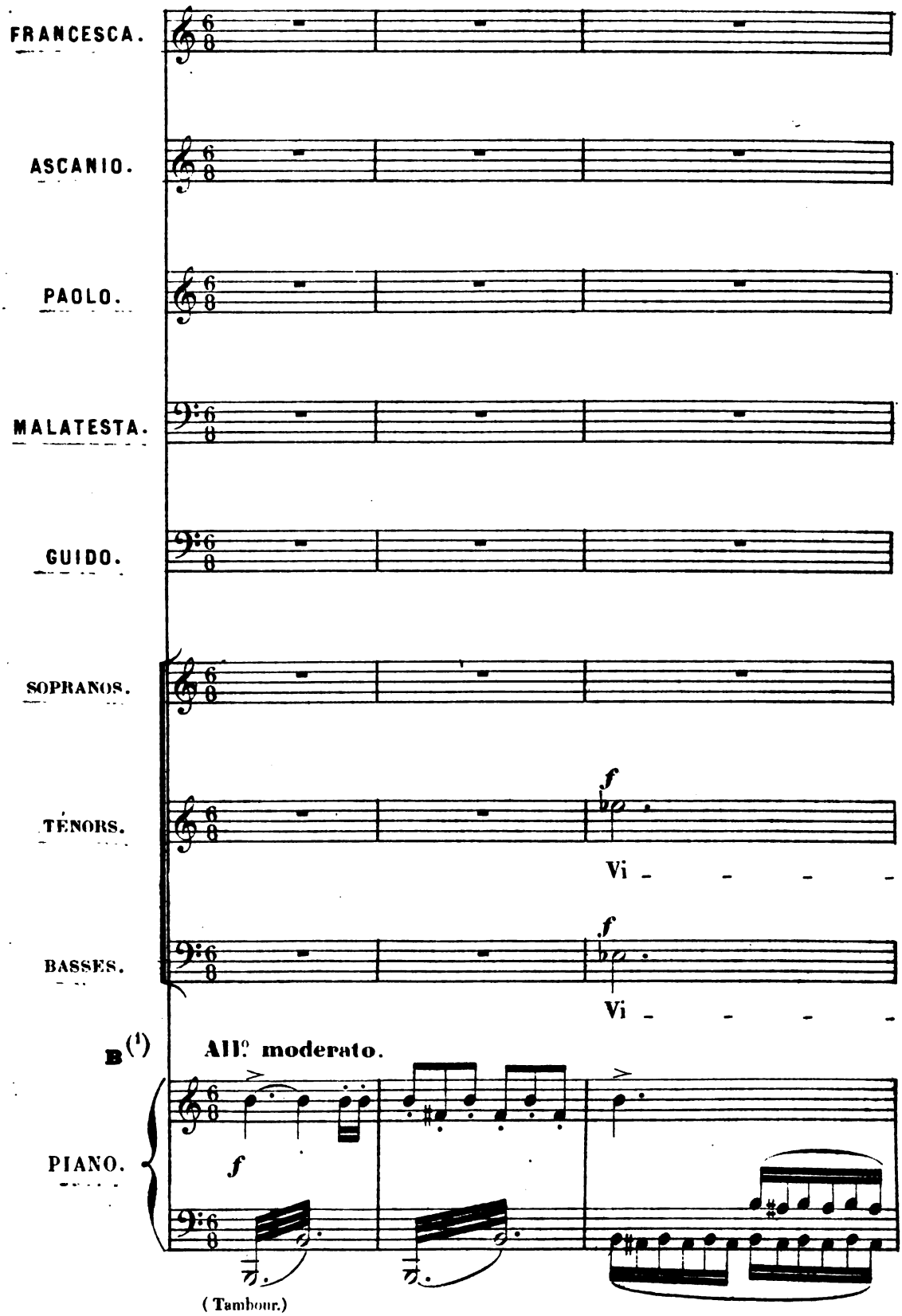
— FINAL —

- ENTRÉE DE MALATESTA -

- A. CHŒUR ET RÉCITS - B. MÉLOPÉE - C. RÉCITS ET ENSEMBLE FINAL -

- A. CHŒUR ET RÉCITS. -

- All.° moderato. -



(1) Fin de la coupure **A**, page 143.

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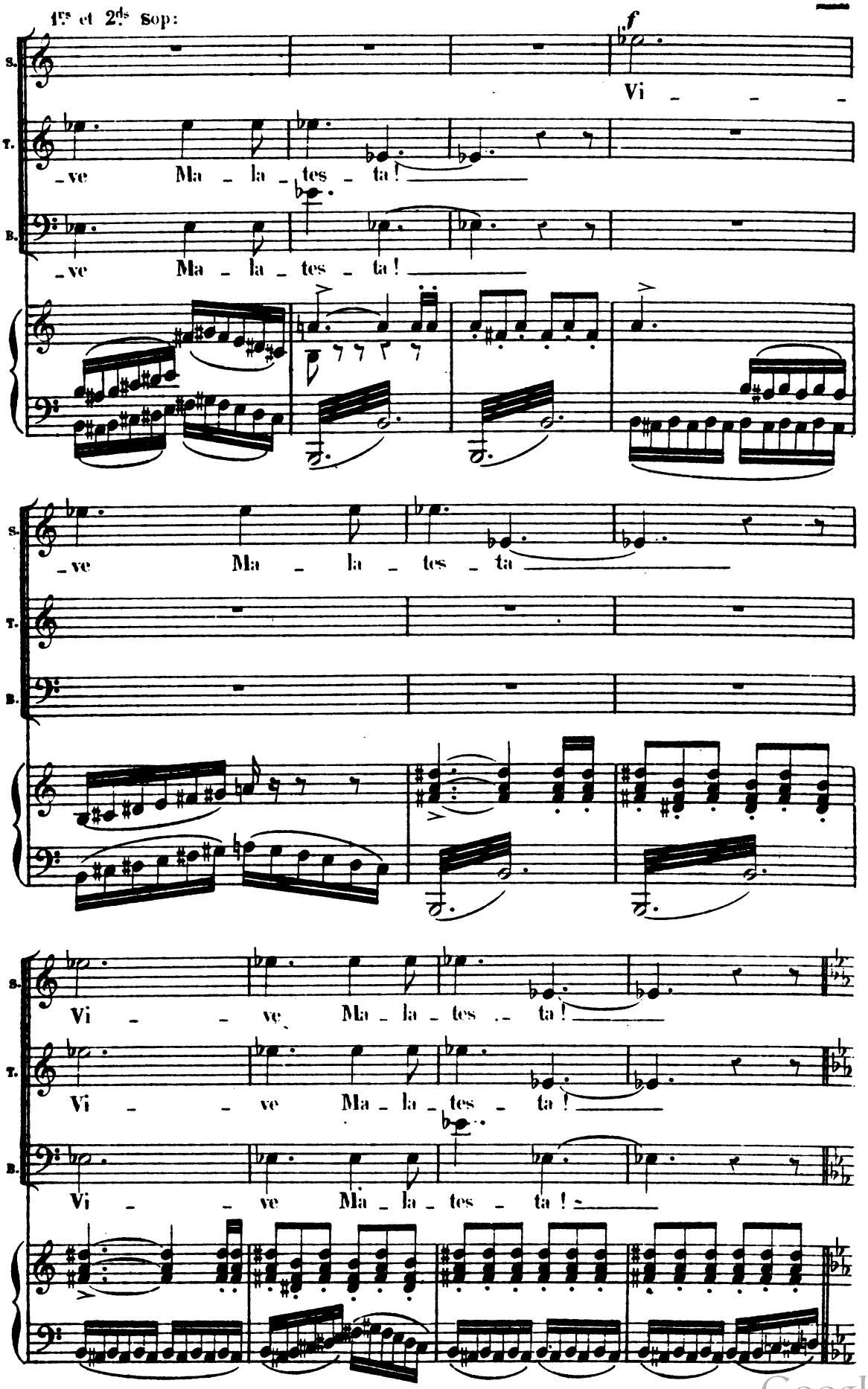

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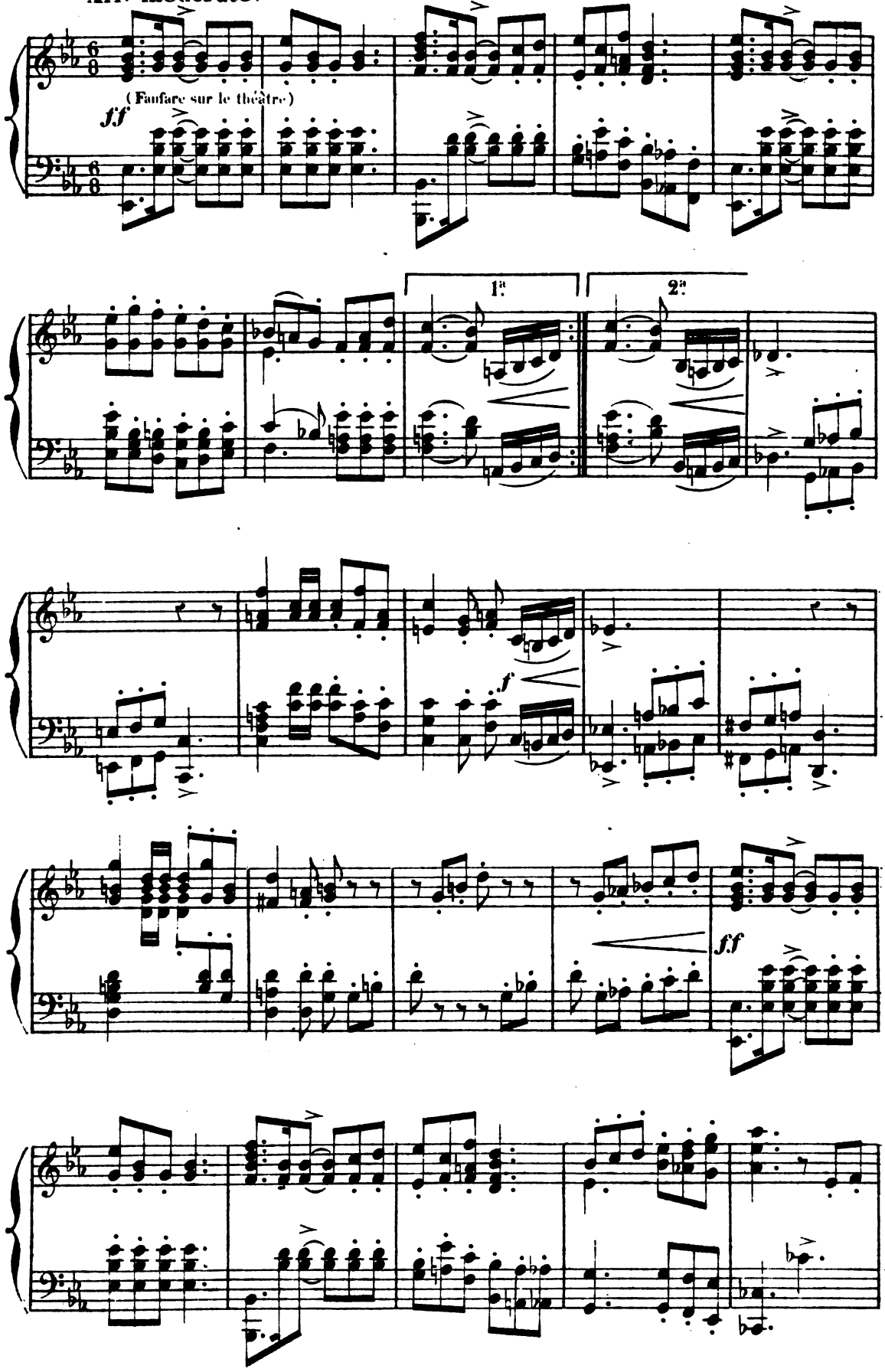
(Entrée triomphale de Malatesta)

All.o moderato.



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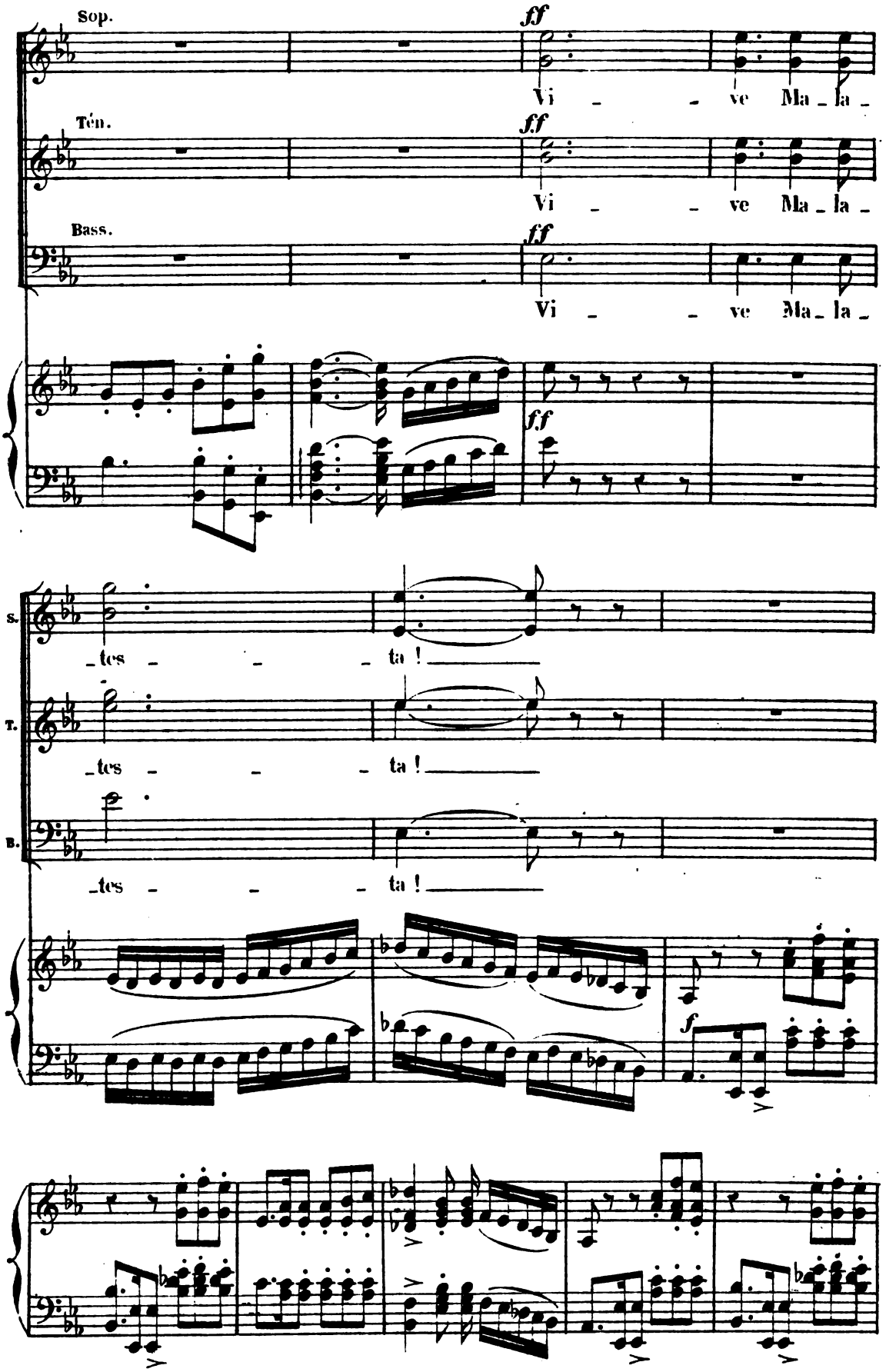

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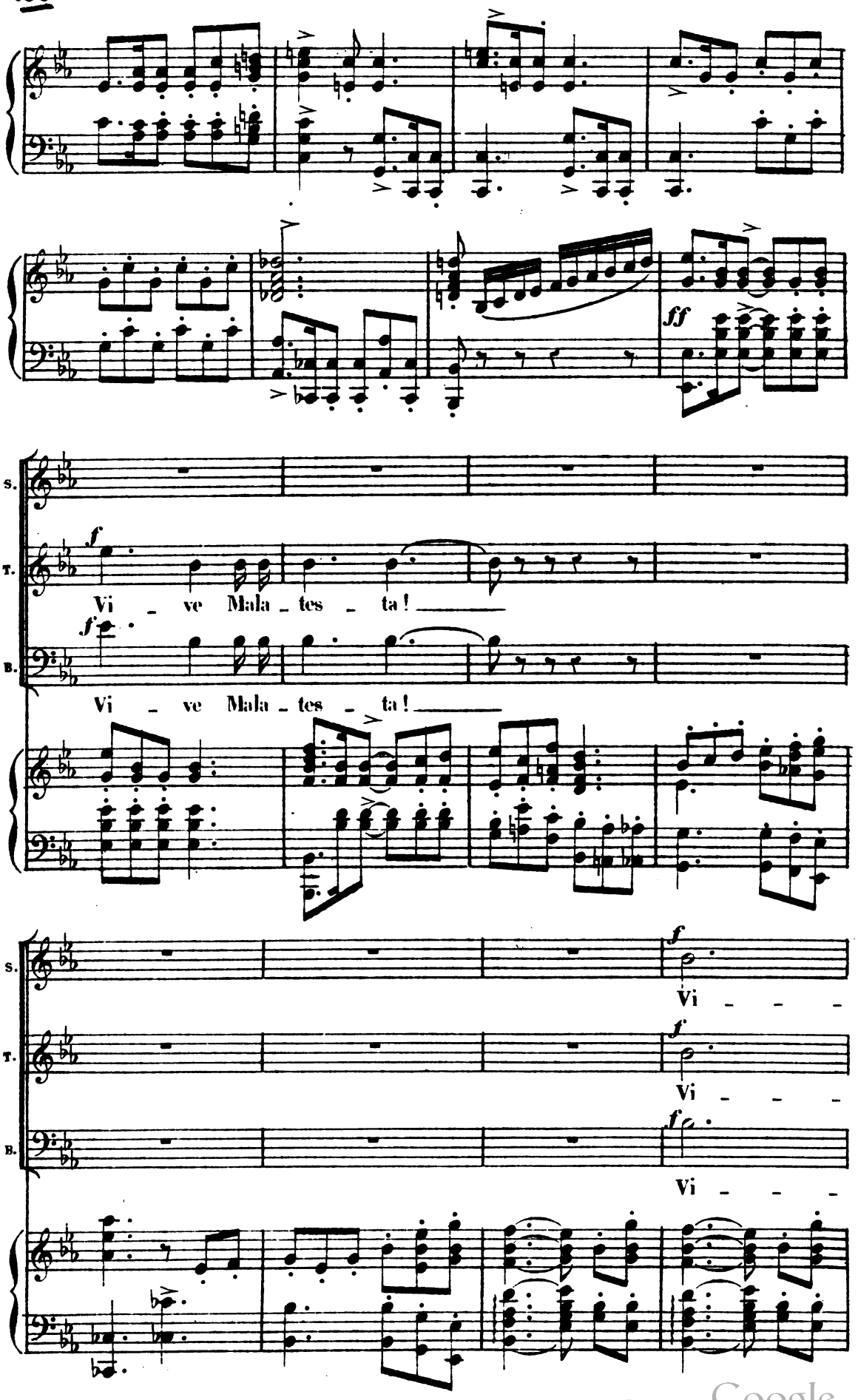

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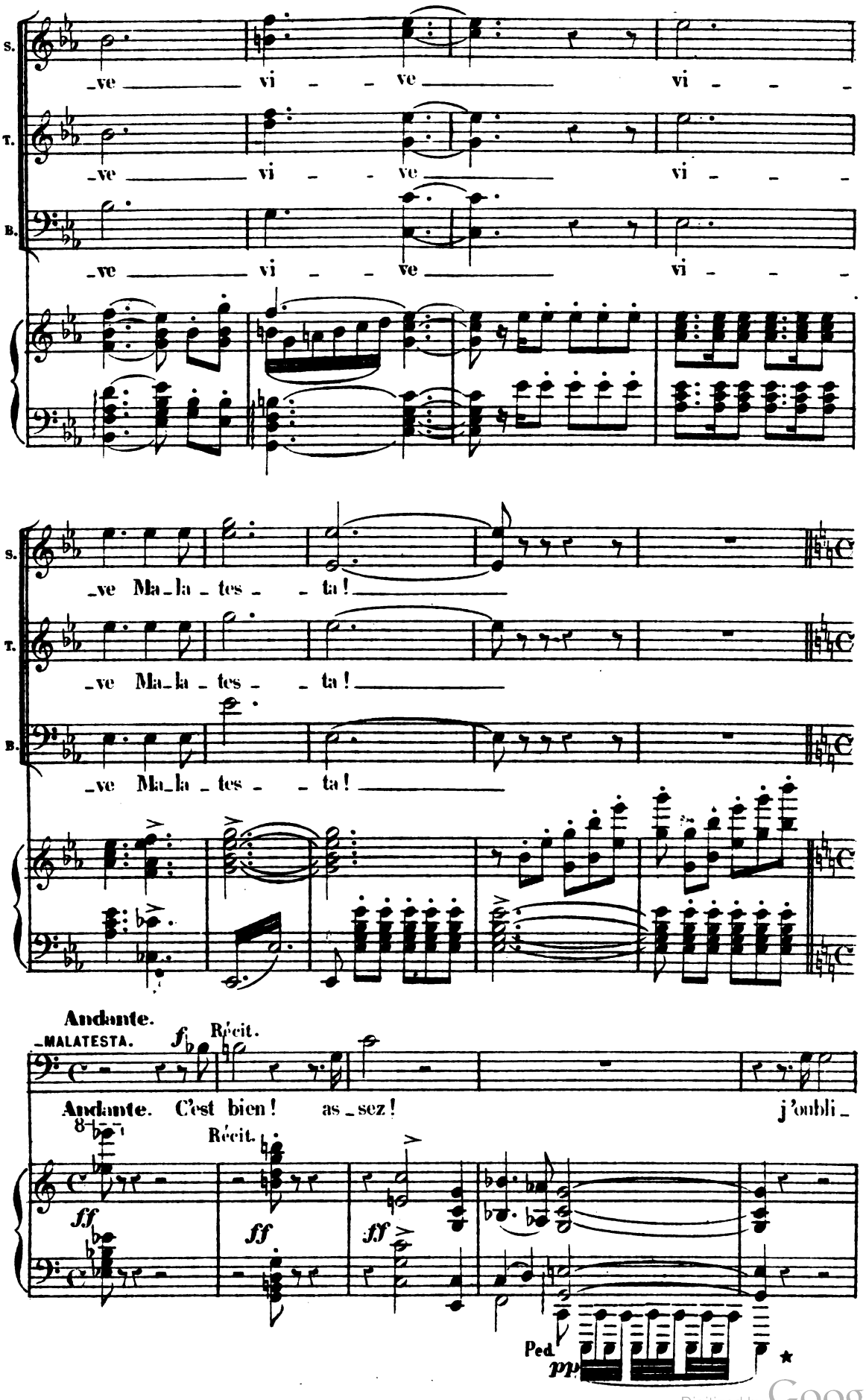

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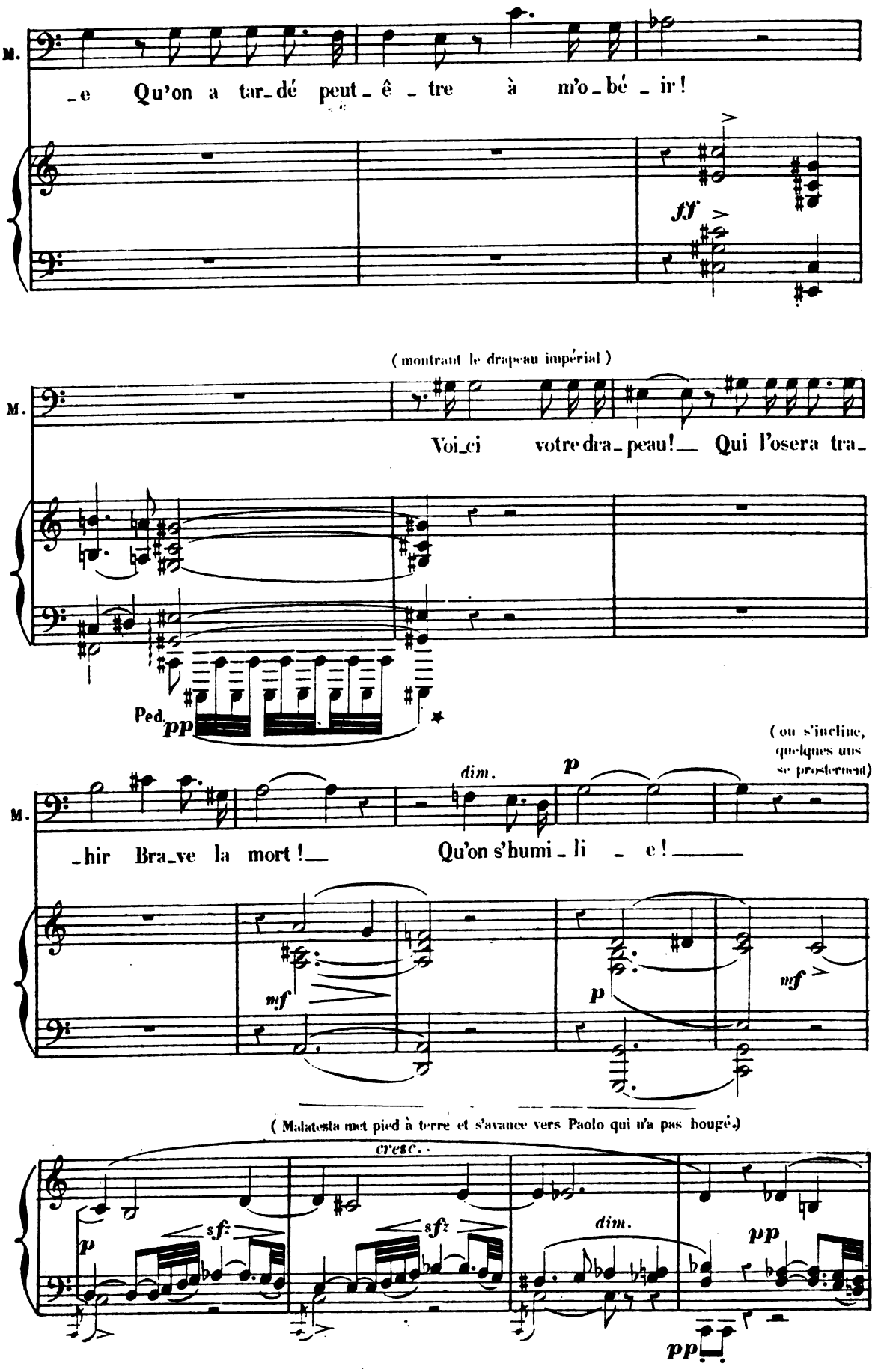

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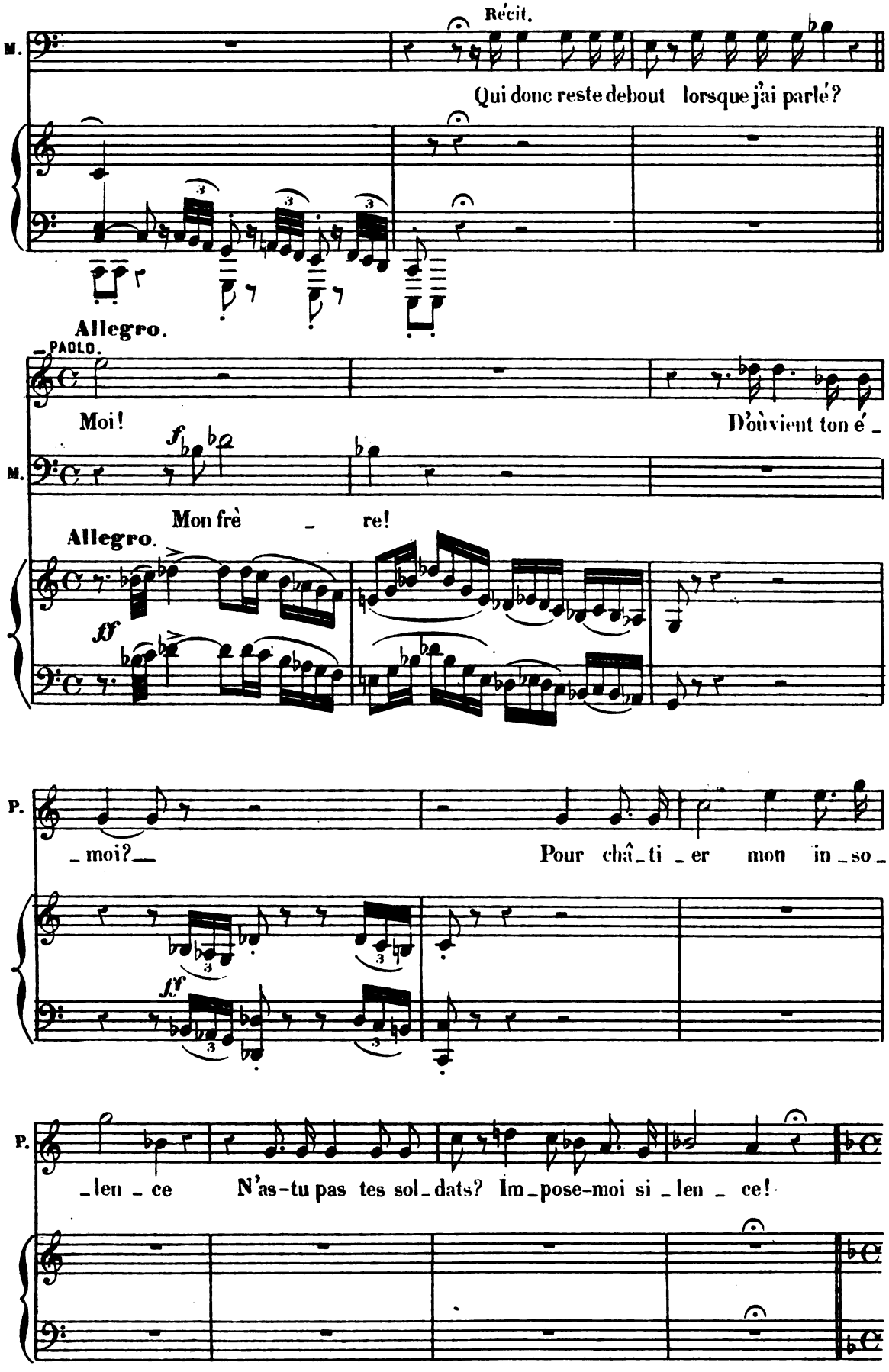

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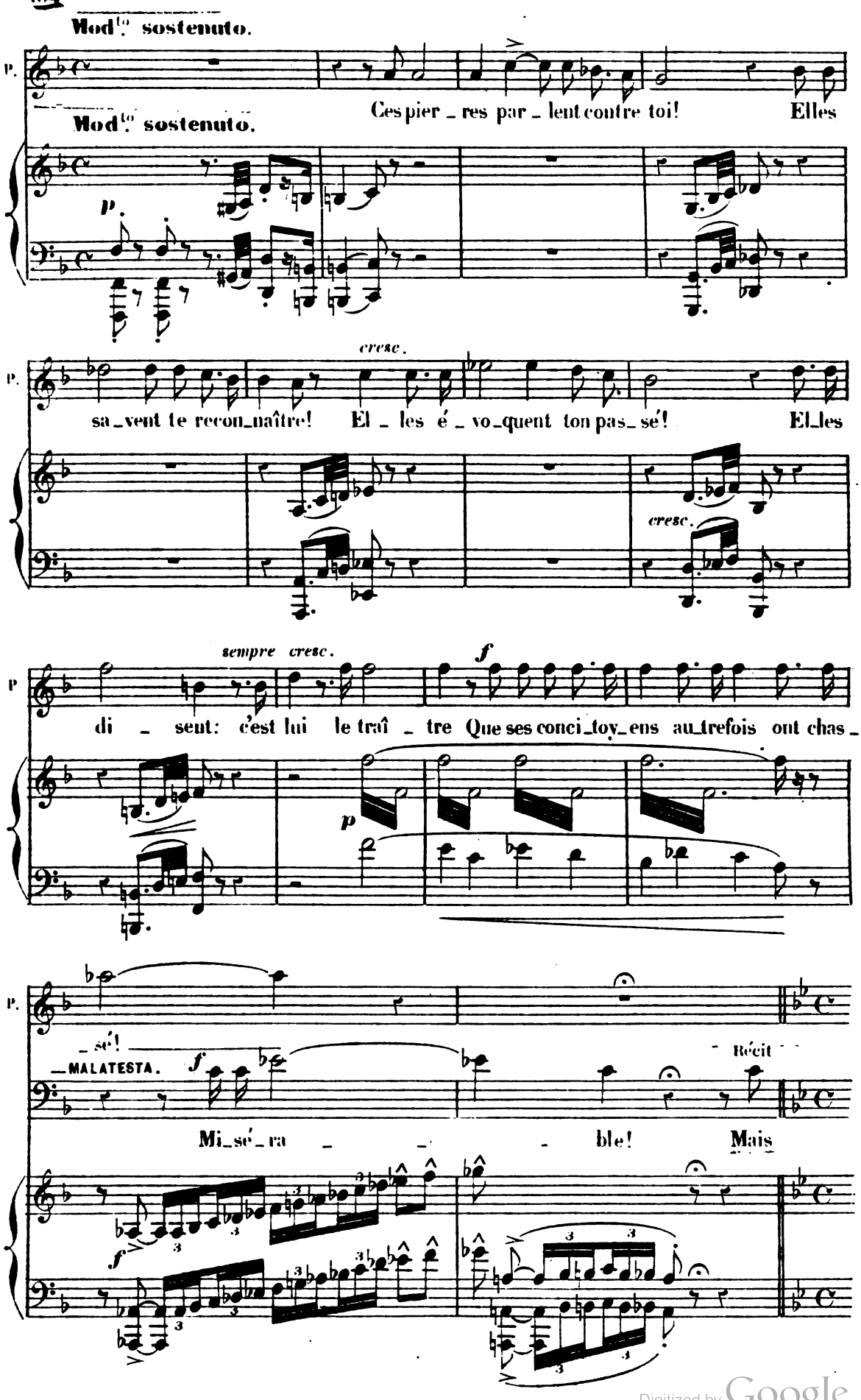

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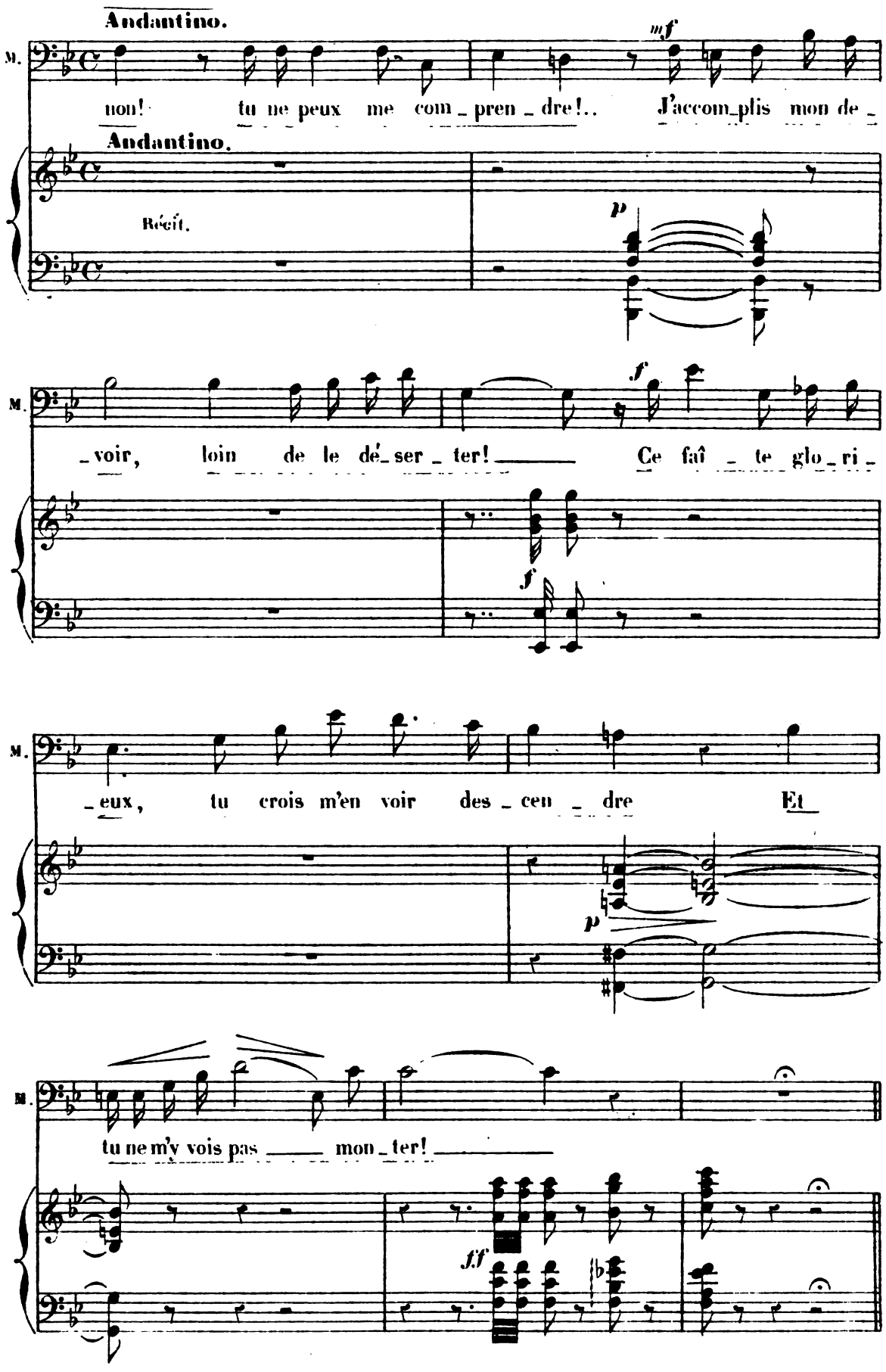

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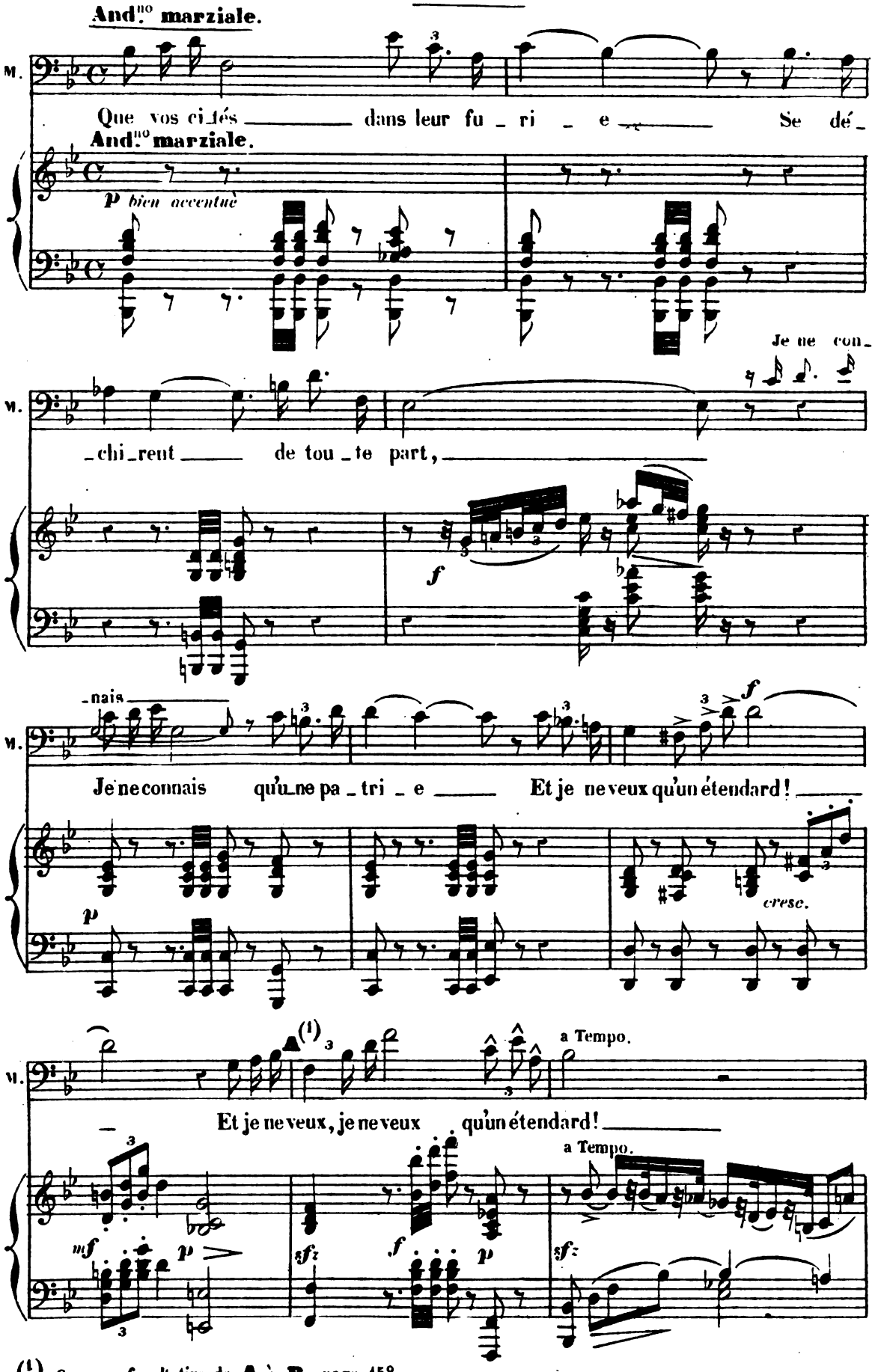

(1) Coupure facultative de **A** à **B** page 158.

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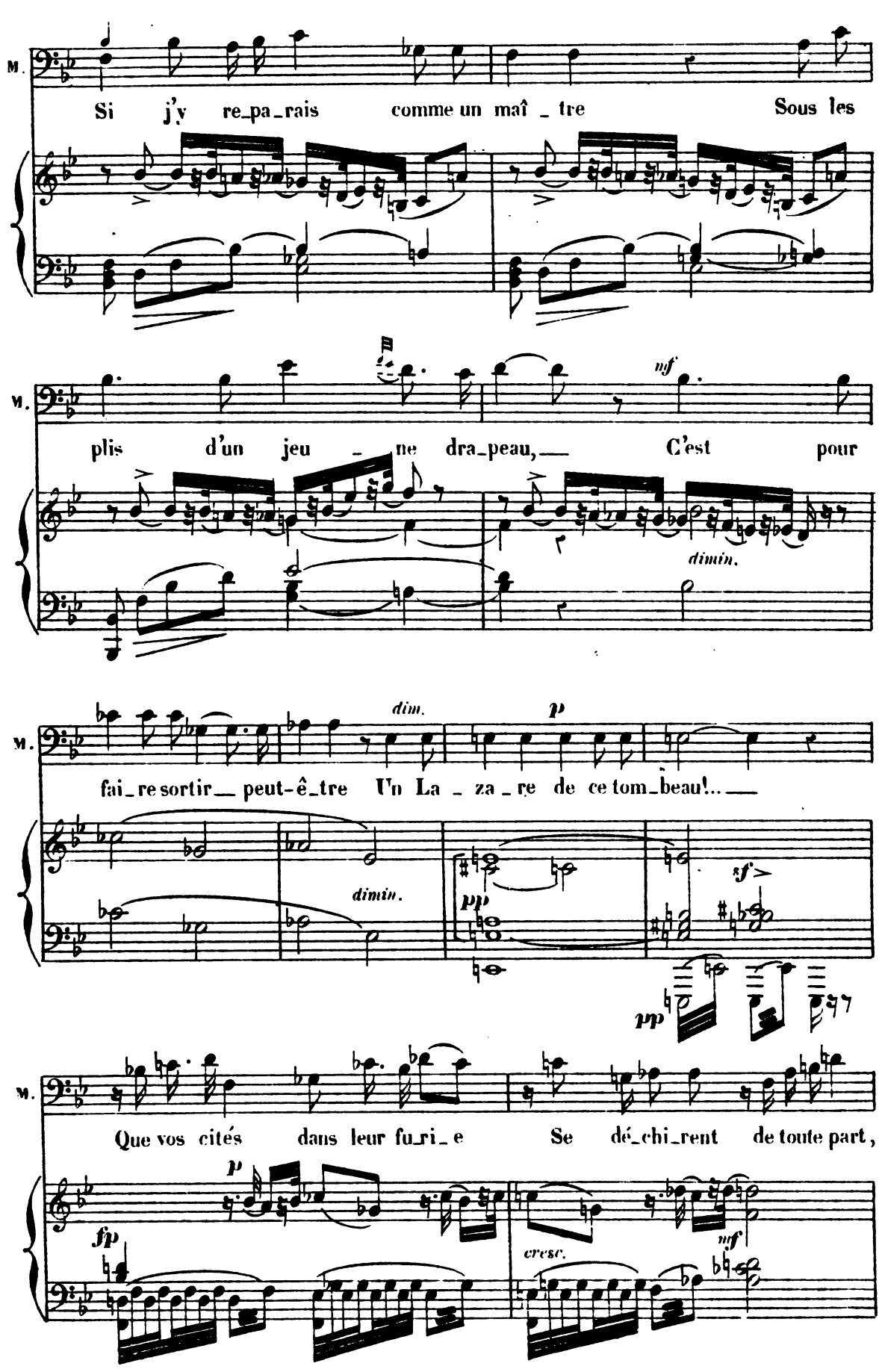

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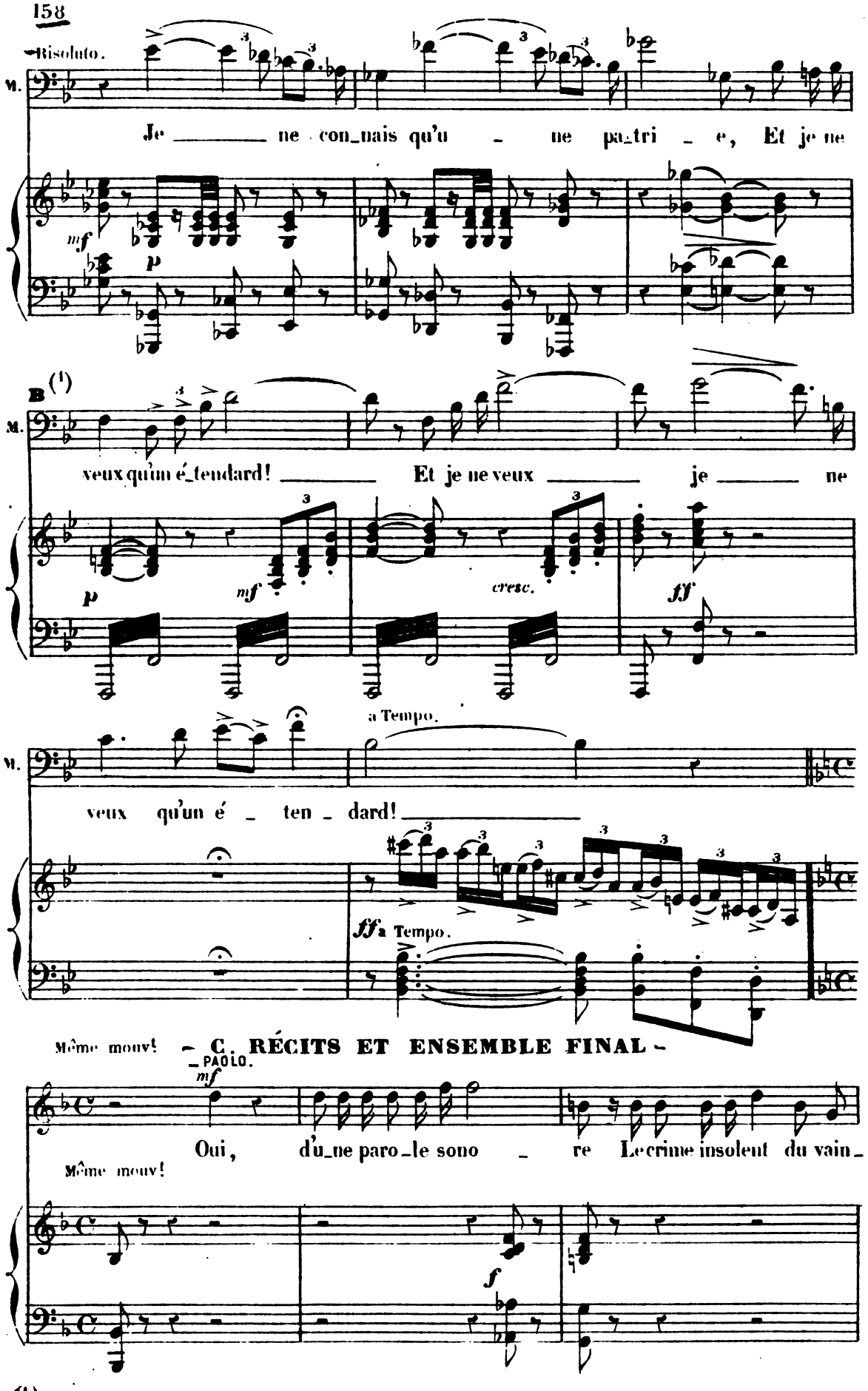

(1) Fin de la coupure A, page 156.

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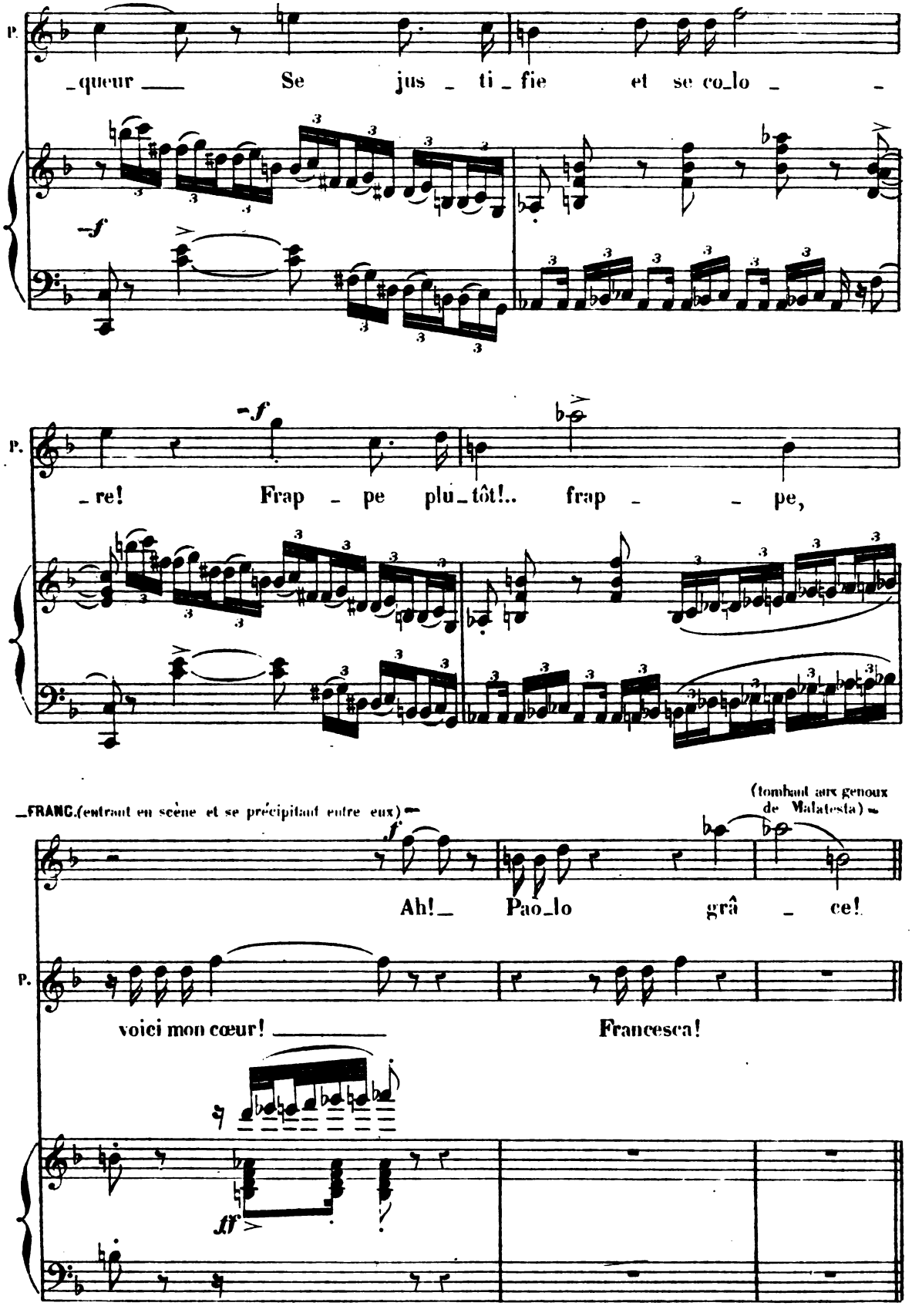

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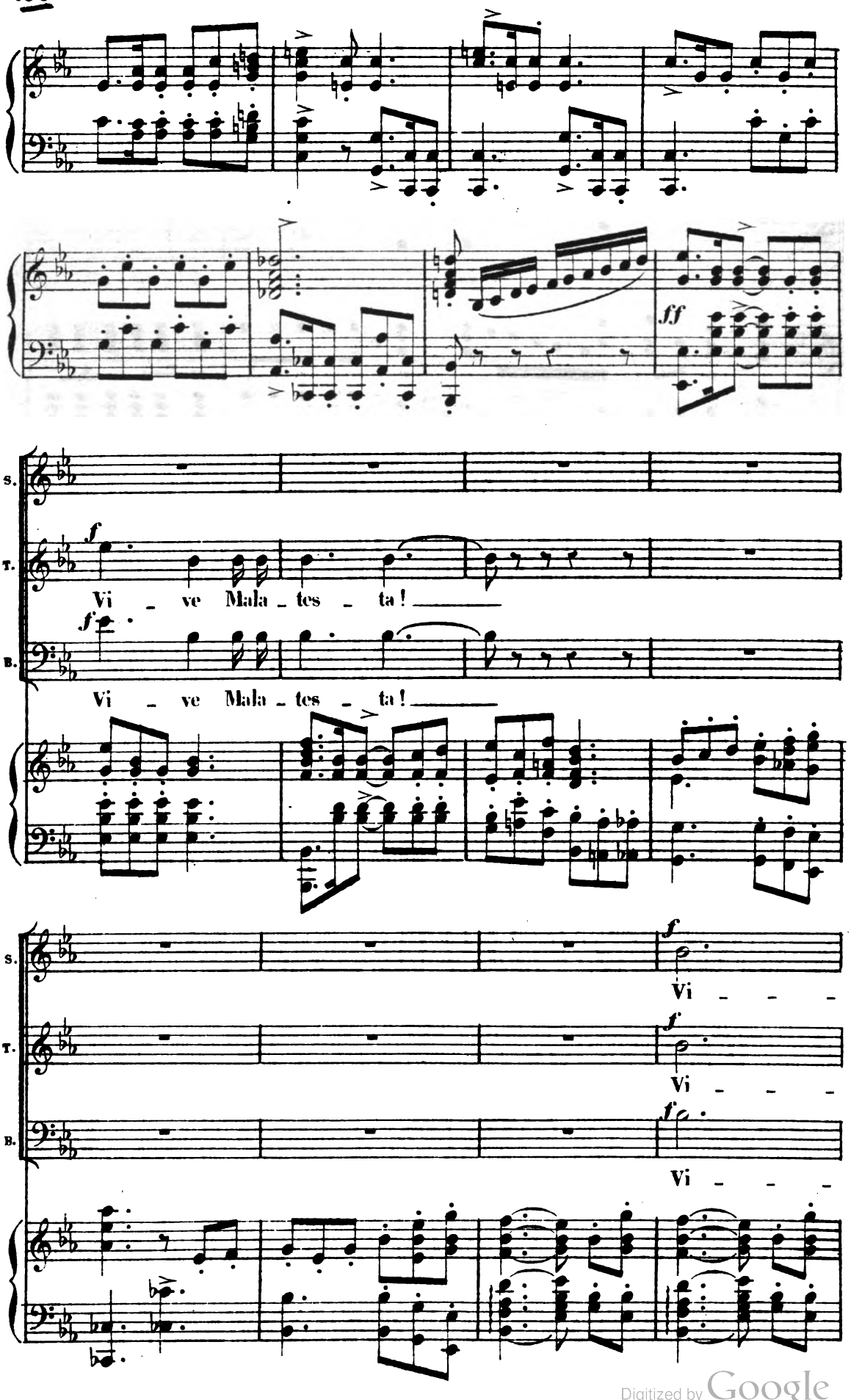

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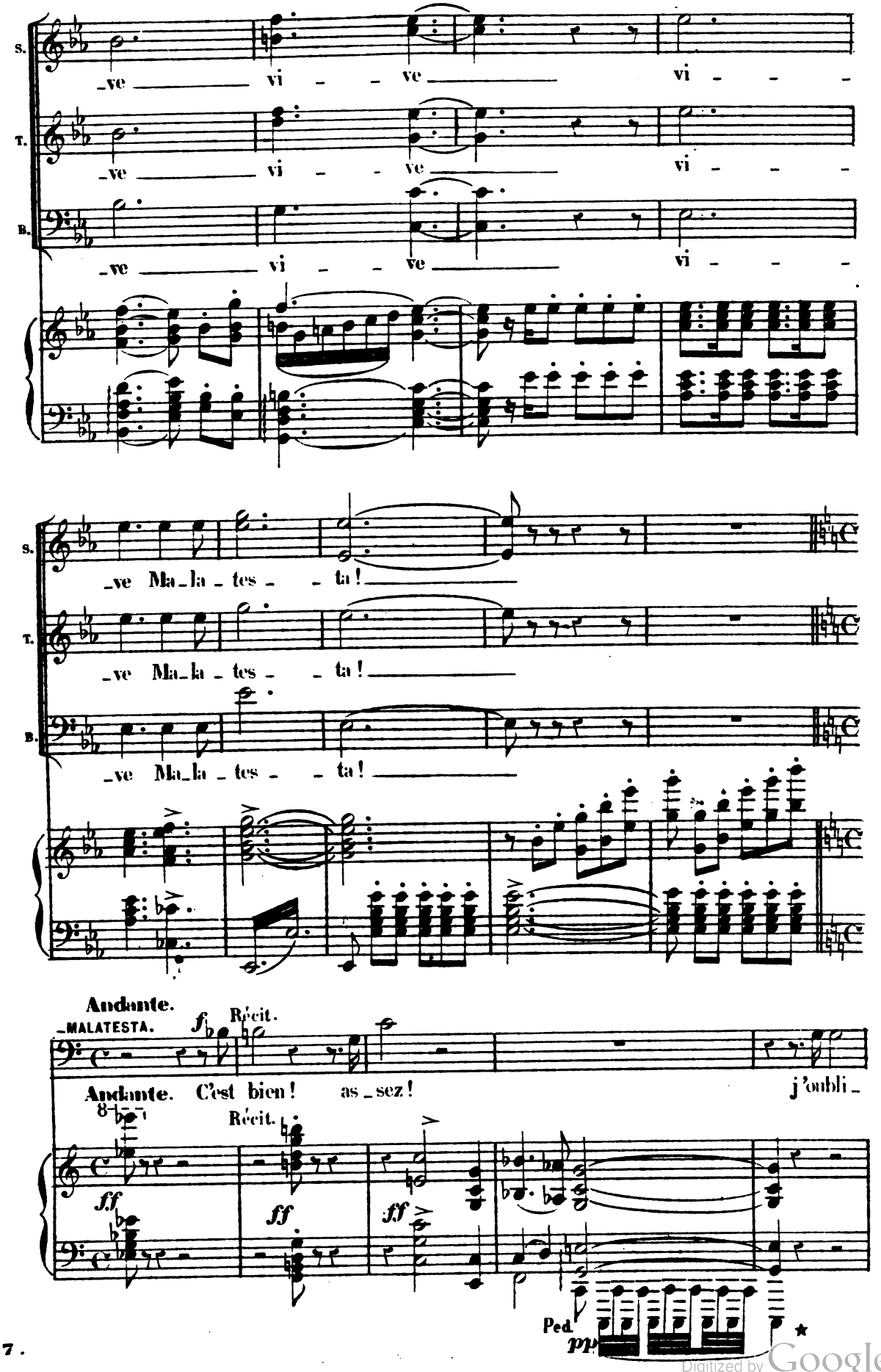

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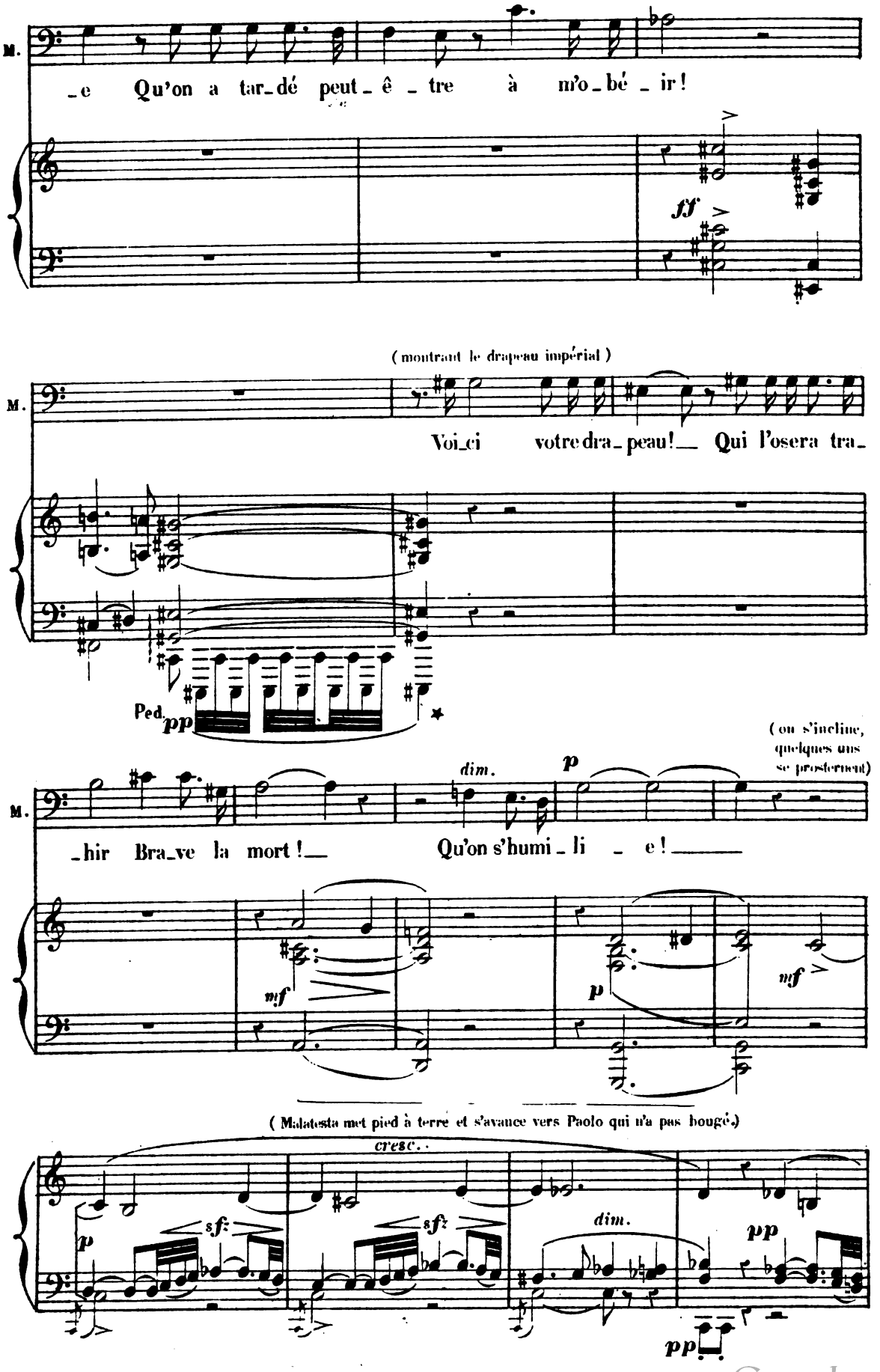

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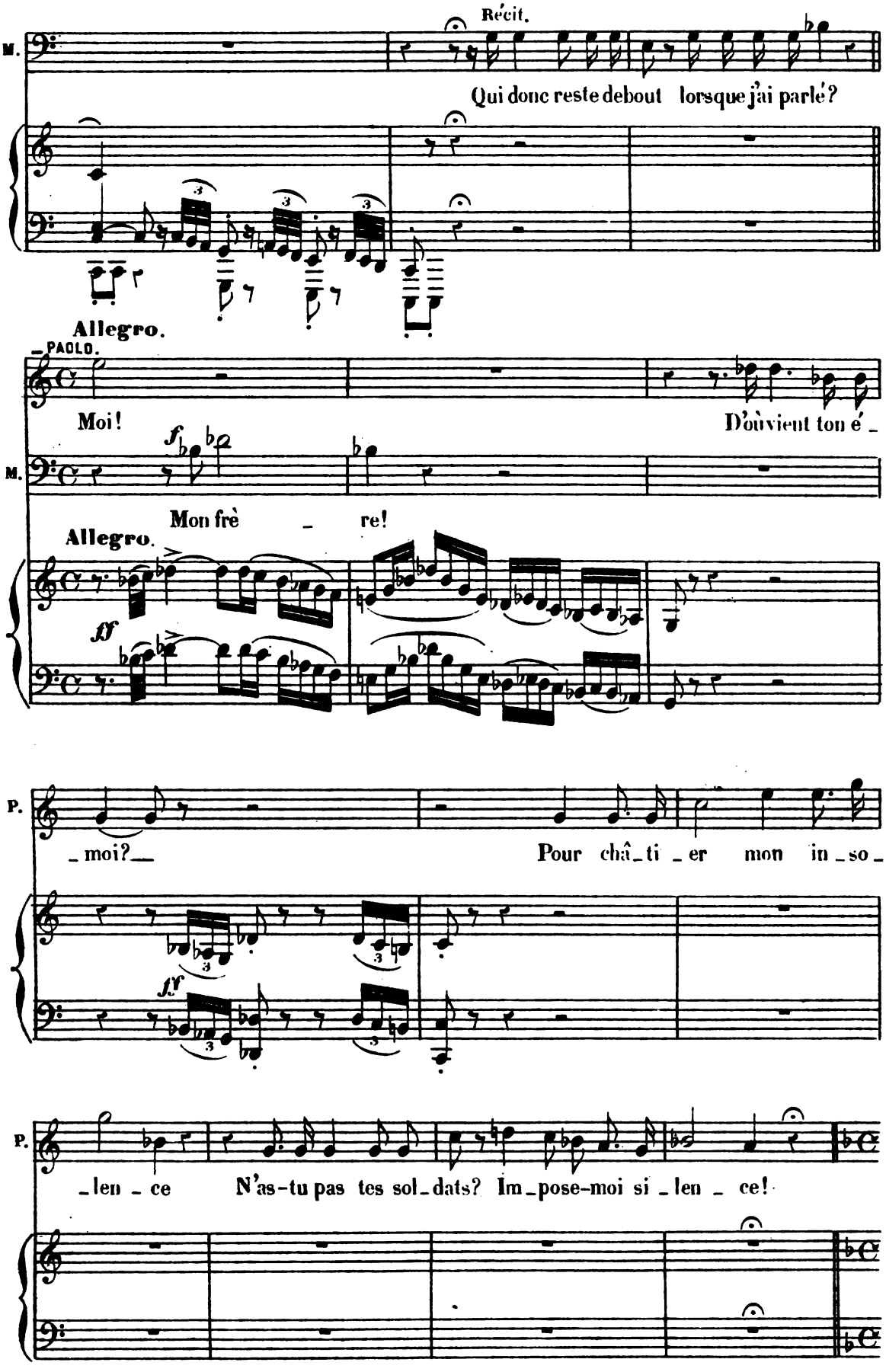

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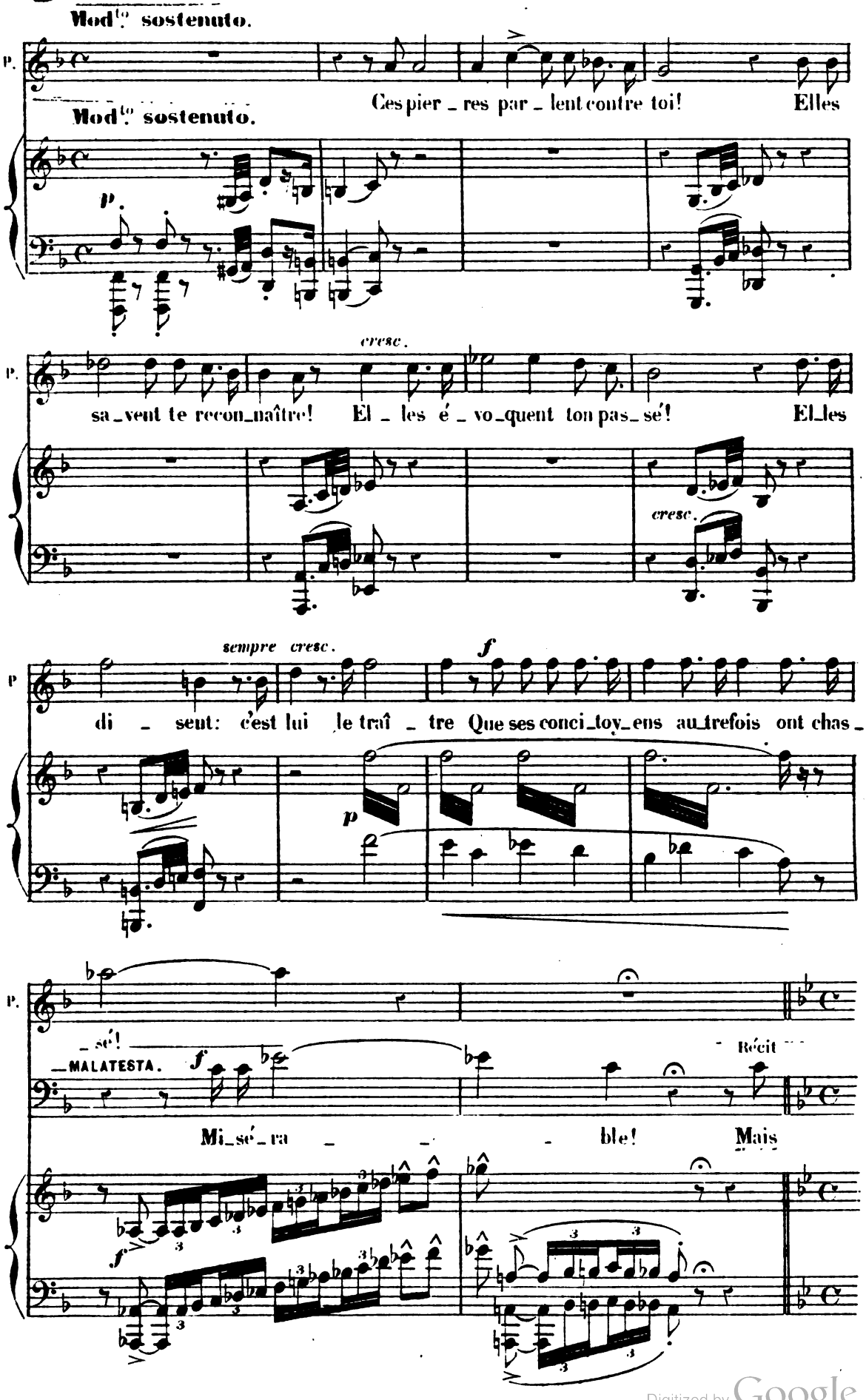

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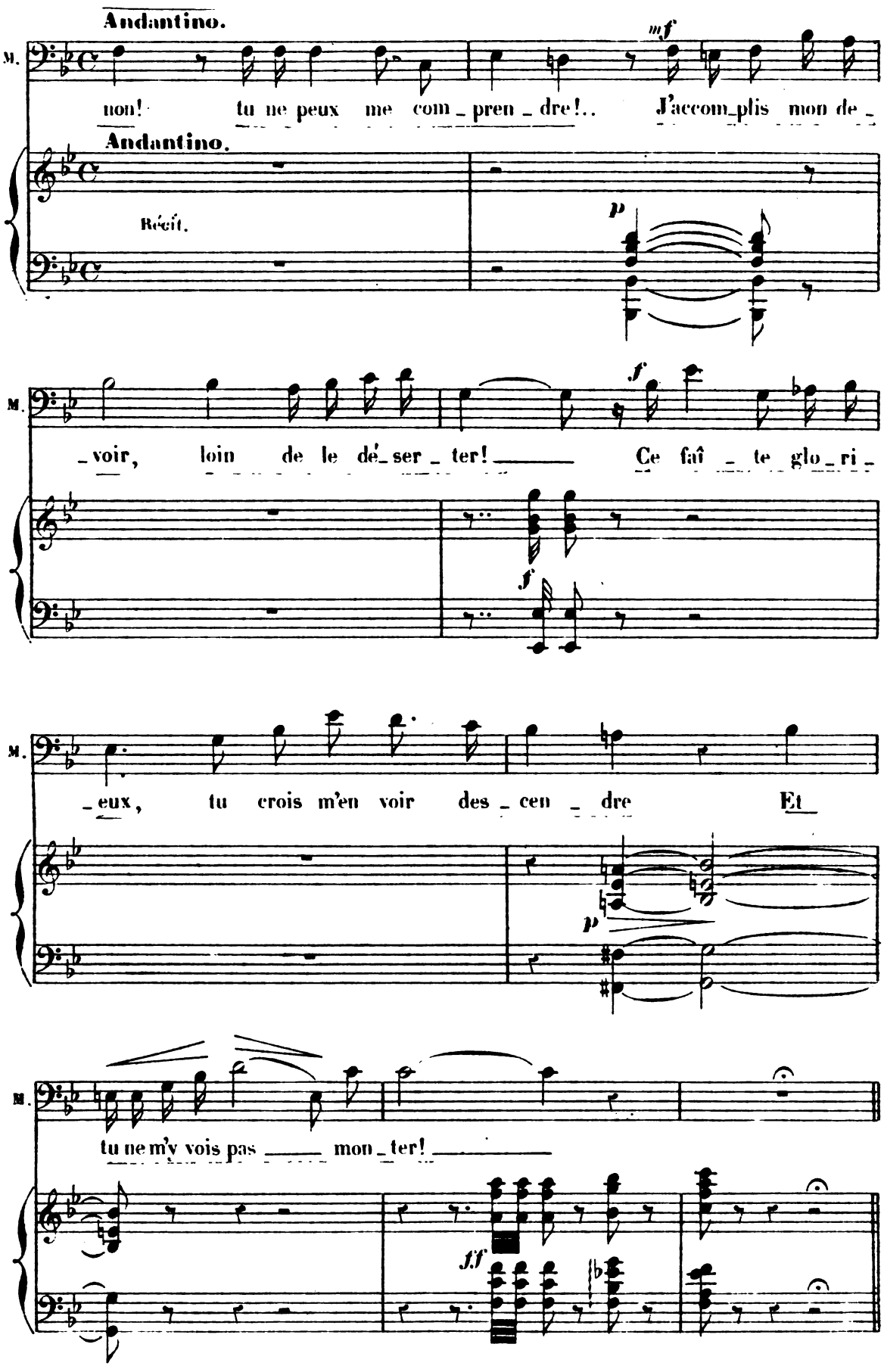

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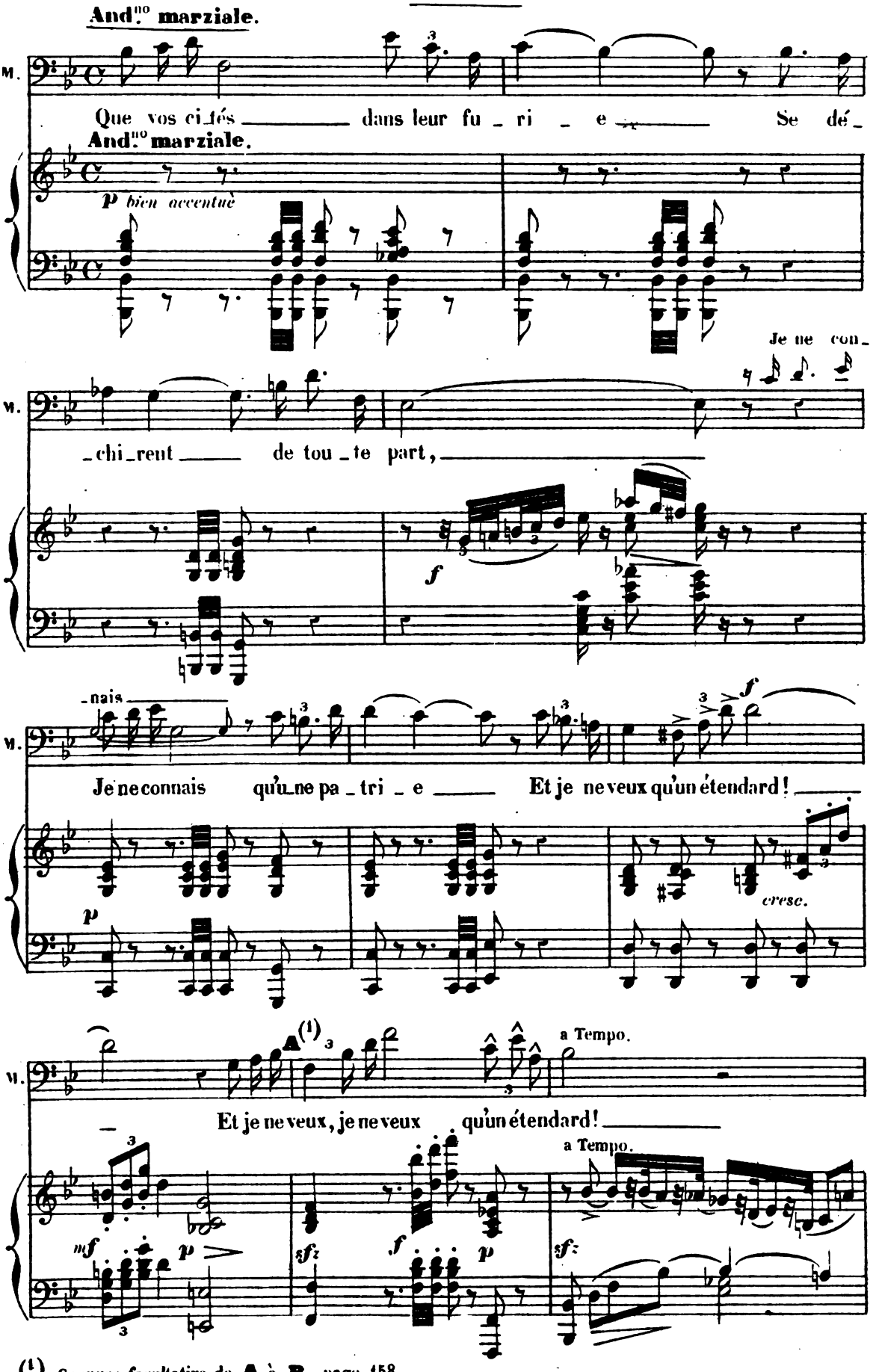

(1) Coupure facultative de **A** à **B** page 158.

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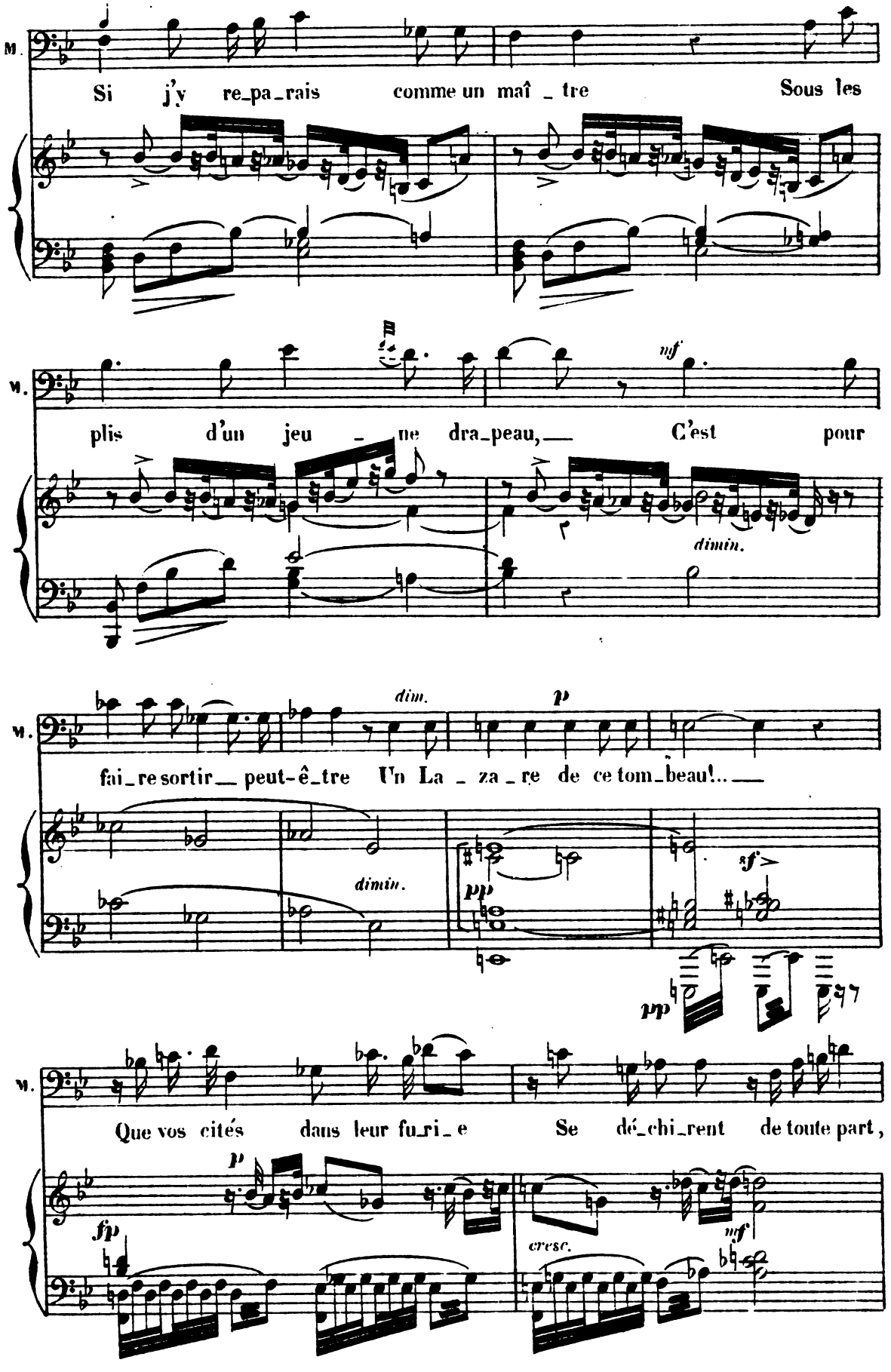

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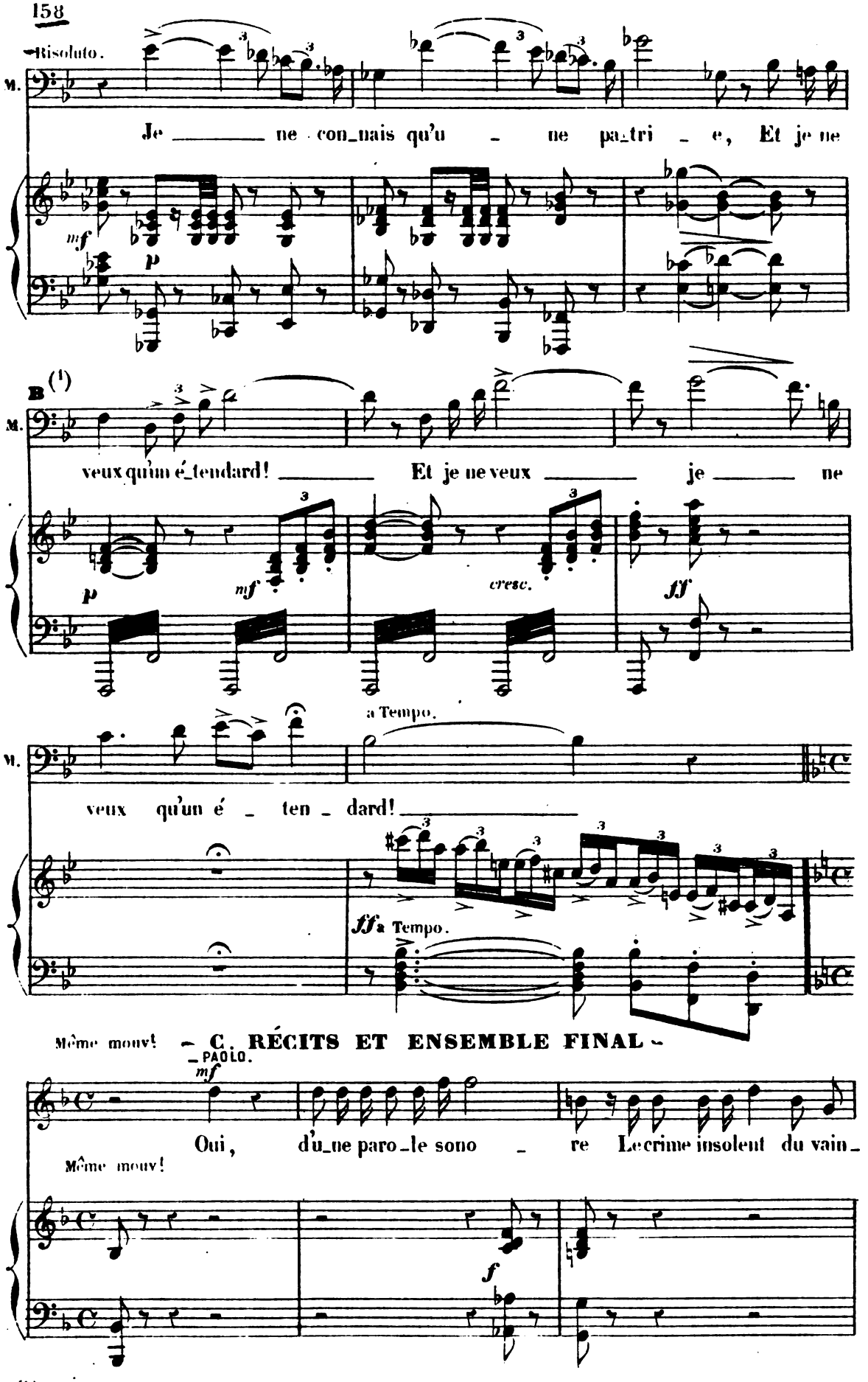

(1) Fin de la coupure A, page 156.

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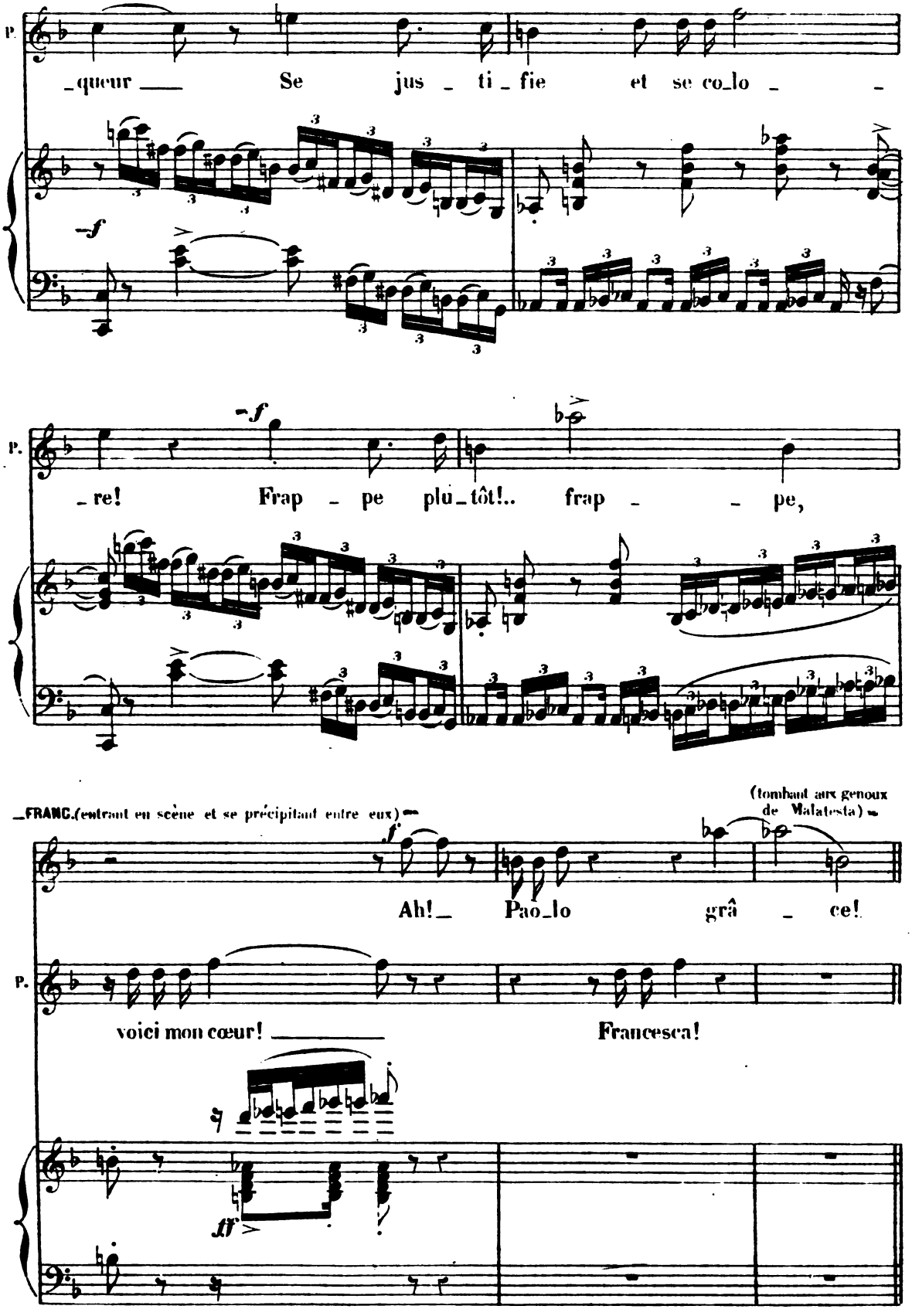

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All.o mod.to

PAOLO. (la relevant)

Toi, toi, te jeter à ses ge_noux! De_

All.o mod.to

f ff

P. _bout, fil _ le de no _ ble ra _ _ ce! Laisse

f

MAL. (remettant l'épée au fourreau)

p (avec calme)

P. Dieu ju_ger en_tre nous! C'est bien!

p

M. Dieu ju _ ge _ ra!

pp

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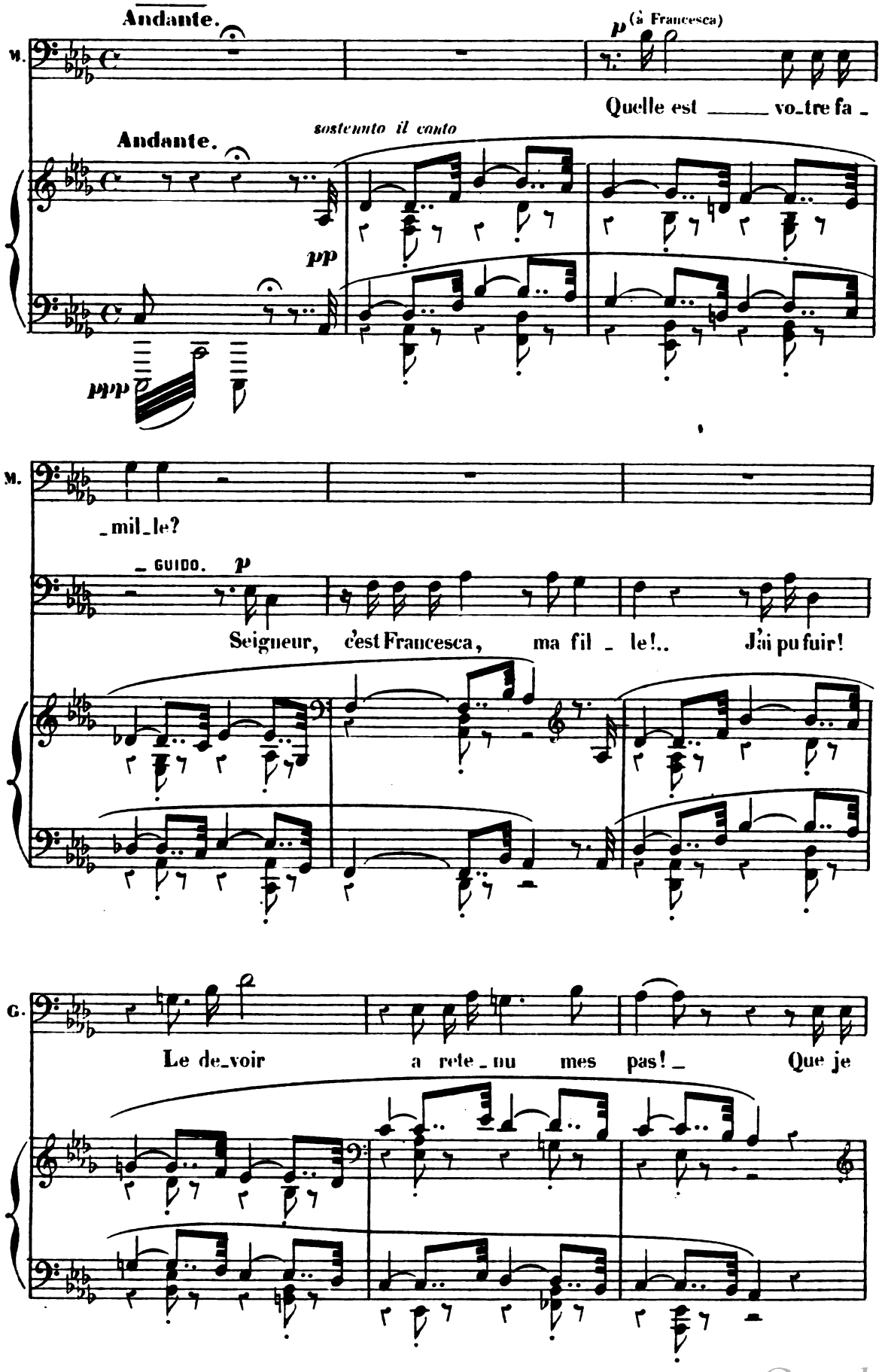

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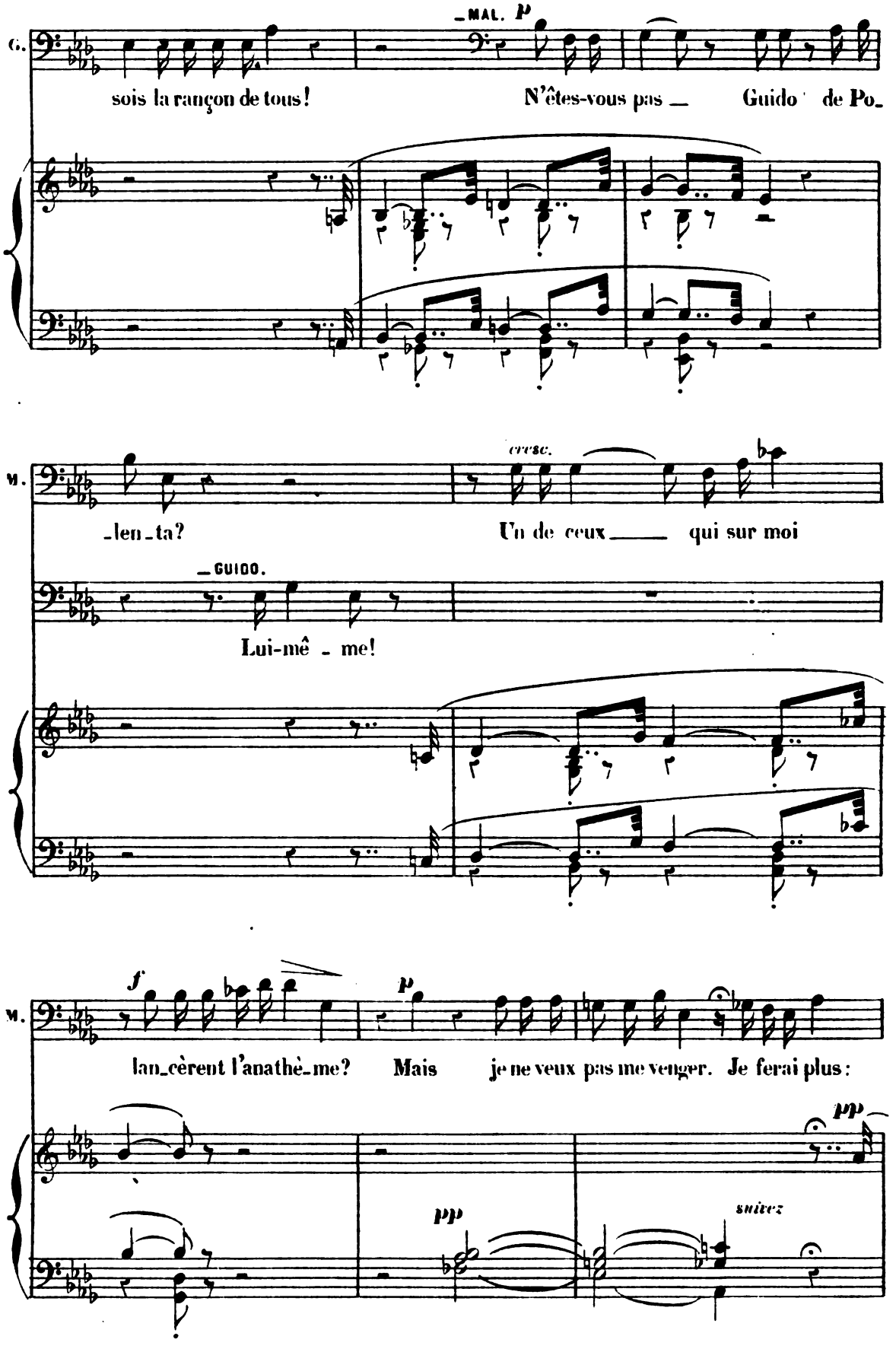

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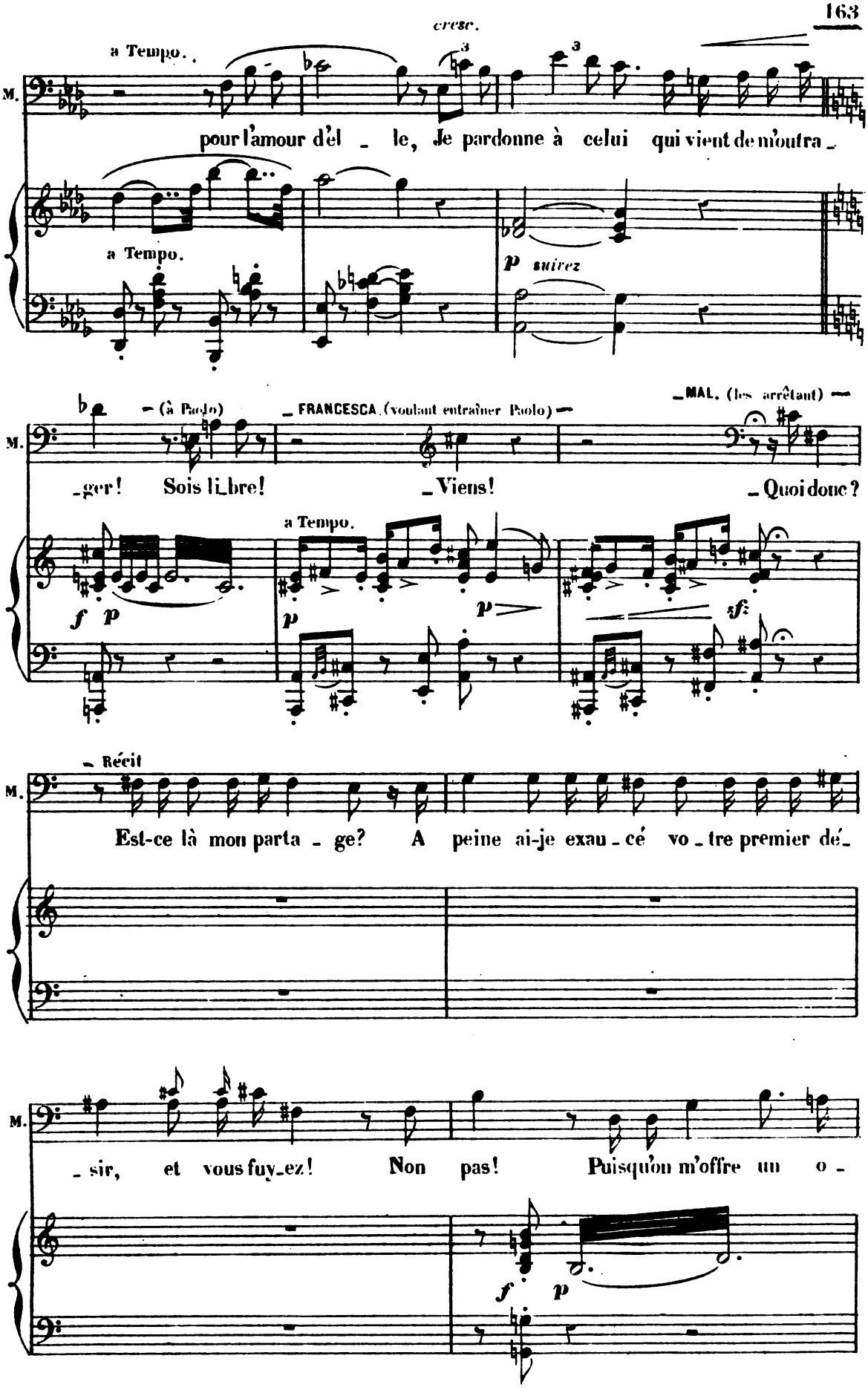

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a Tempo. — FRANCESCA. (à part)

Loi cru-

— PAOLO. *f*

— (à Francesca)

Ah! tu te ven-ges!

rit.

M. -ta - ge, C'est vous que je prétends choisir!

a Tempo.

f

F. -el - le! (à part) —

p

M. Ils s'ai-ment! Je m'en souvien-

ff *p*

— ASCANIO. (à Paolo) —

Seigneur! nous se-rons deux à combat-tre pour el - le!

M. -drai.

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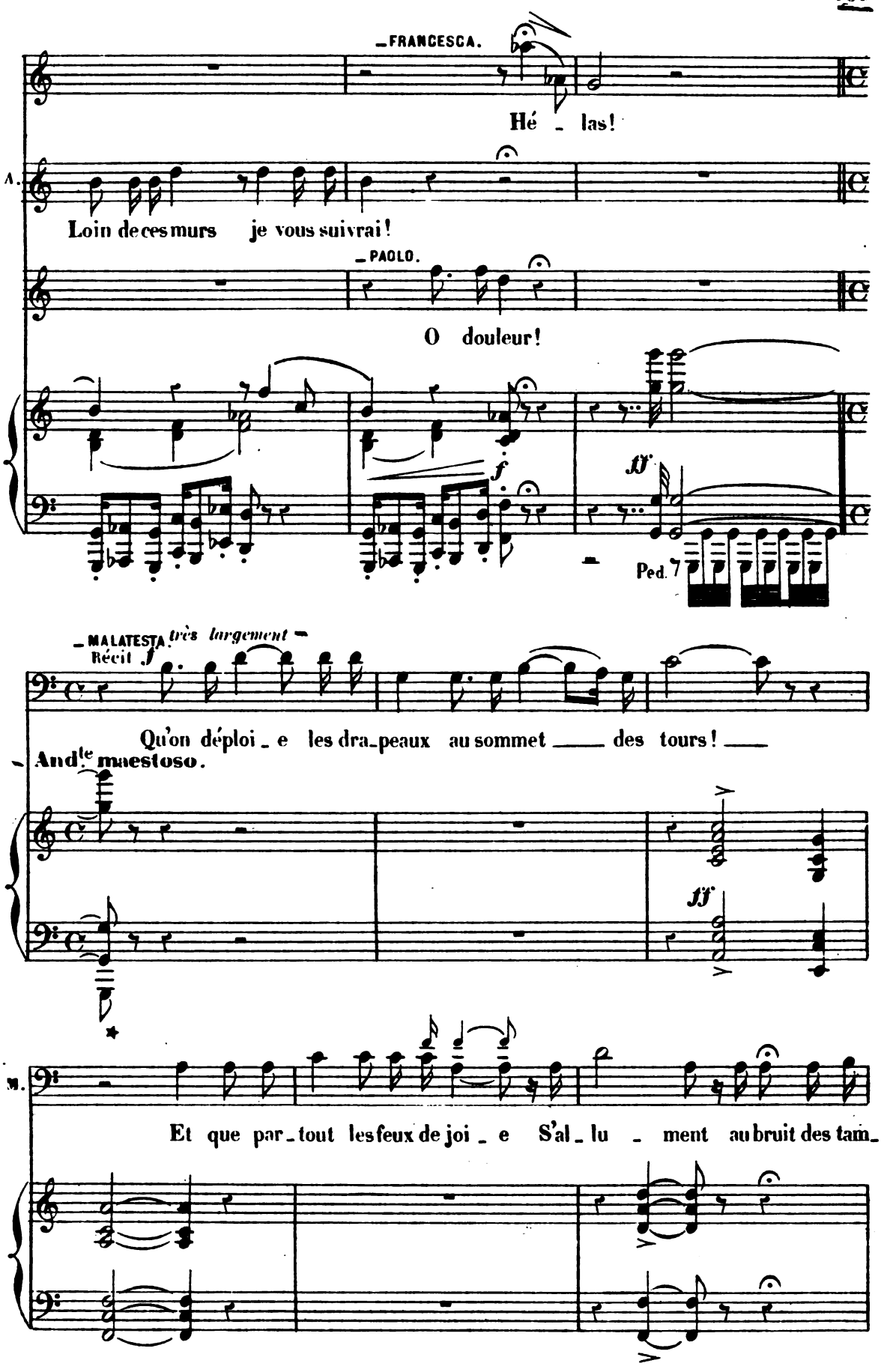

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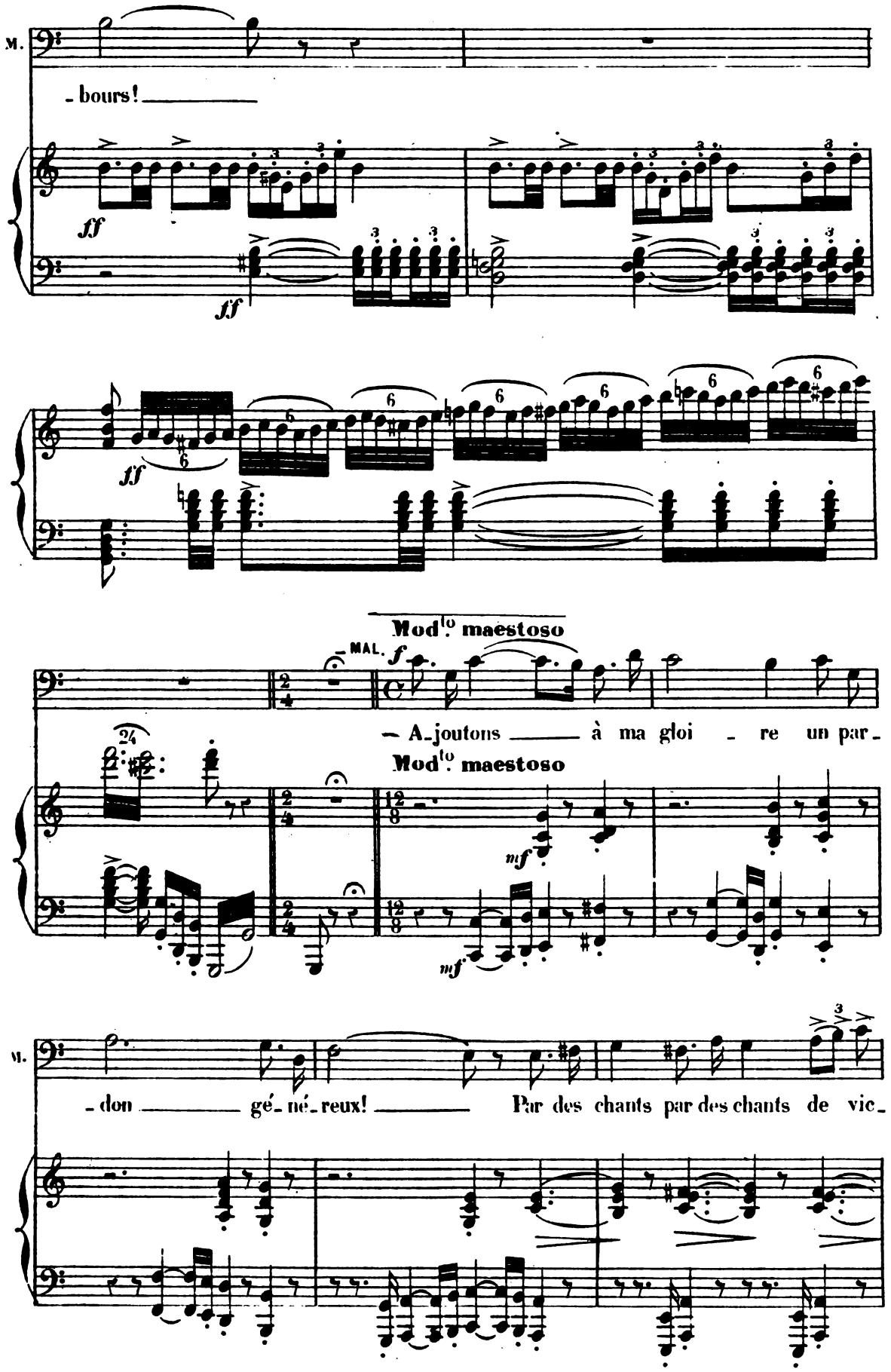

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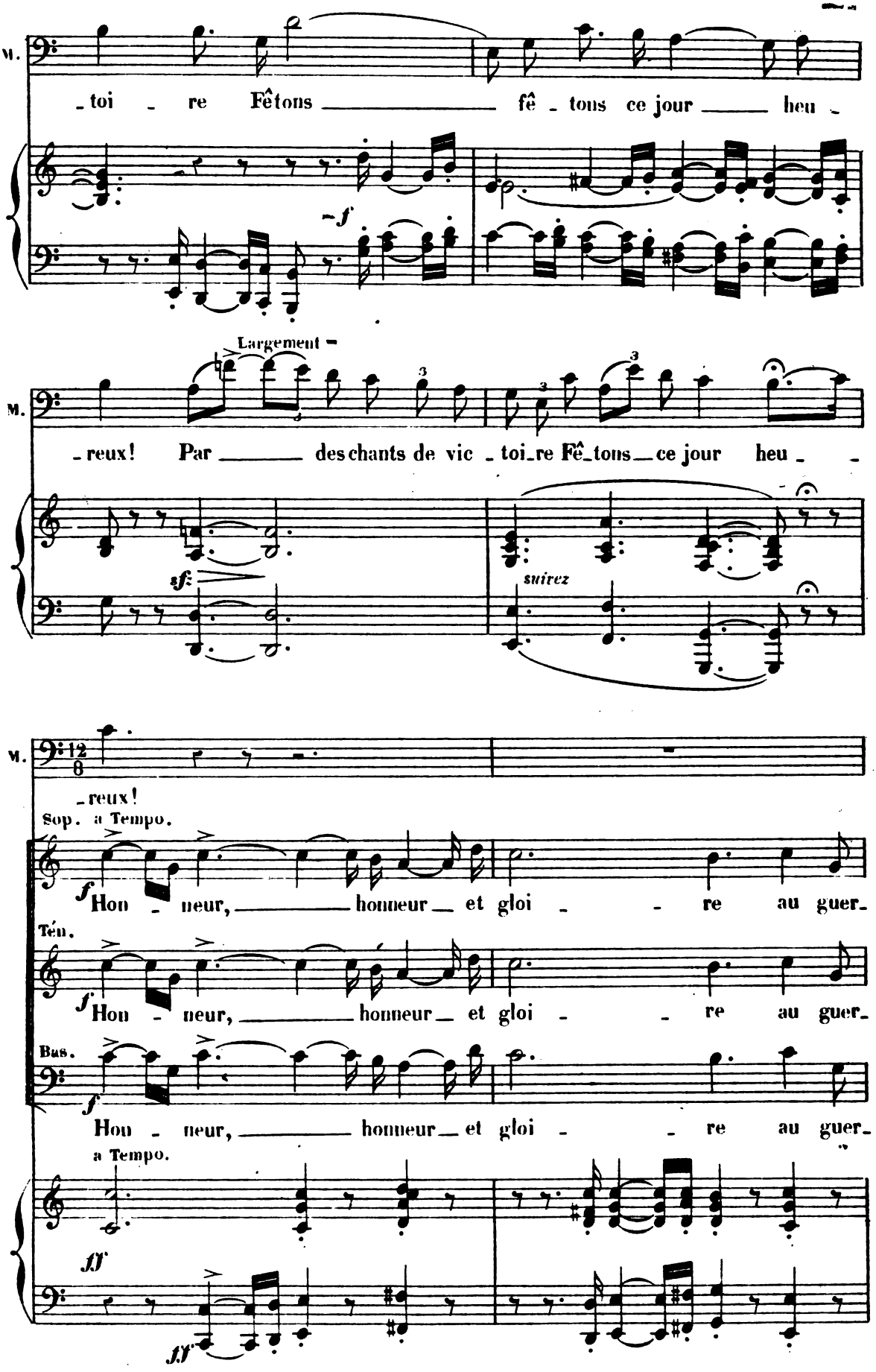

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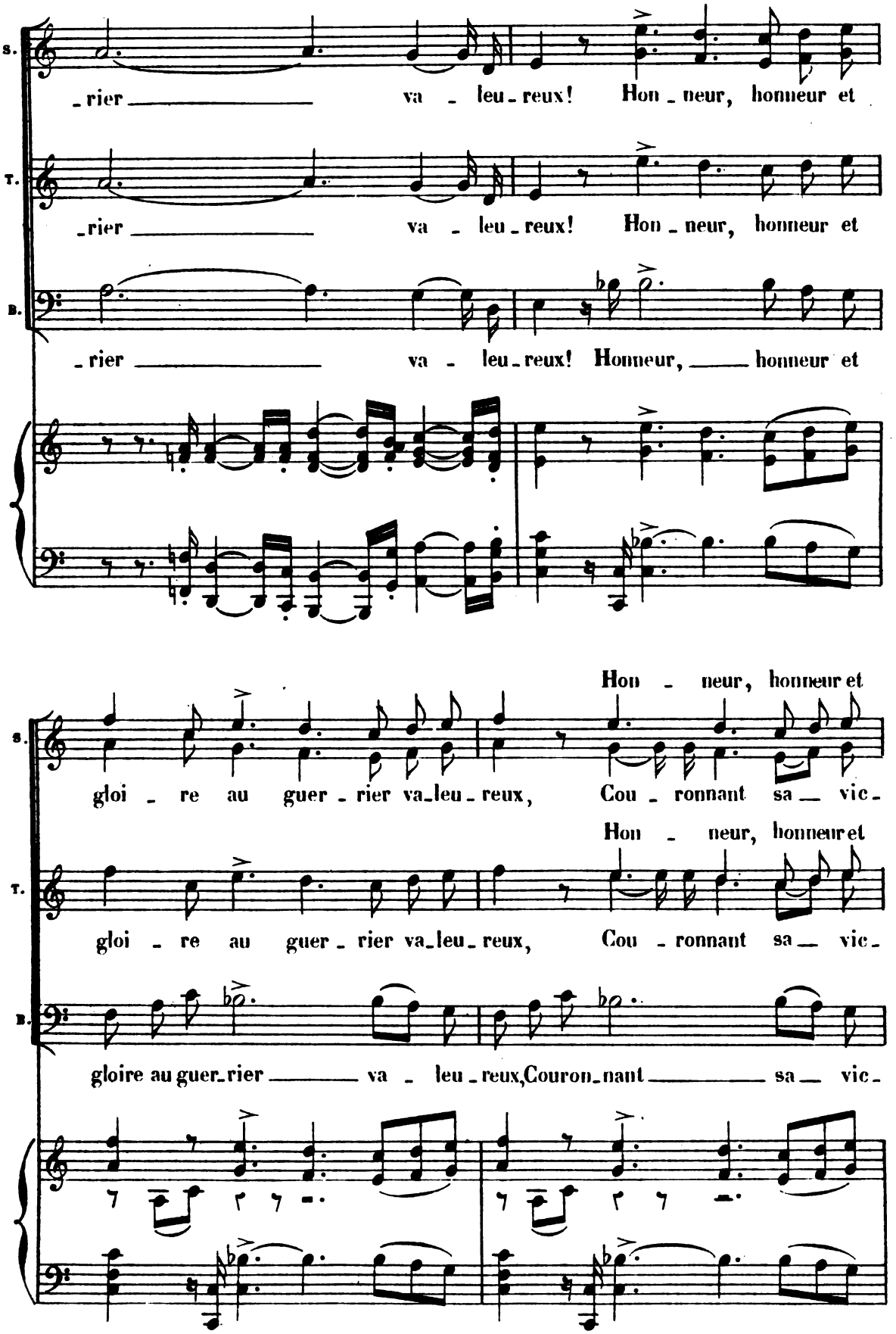

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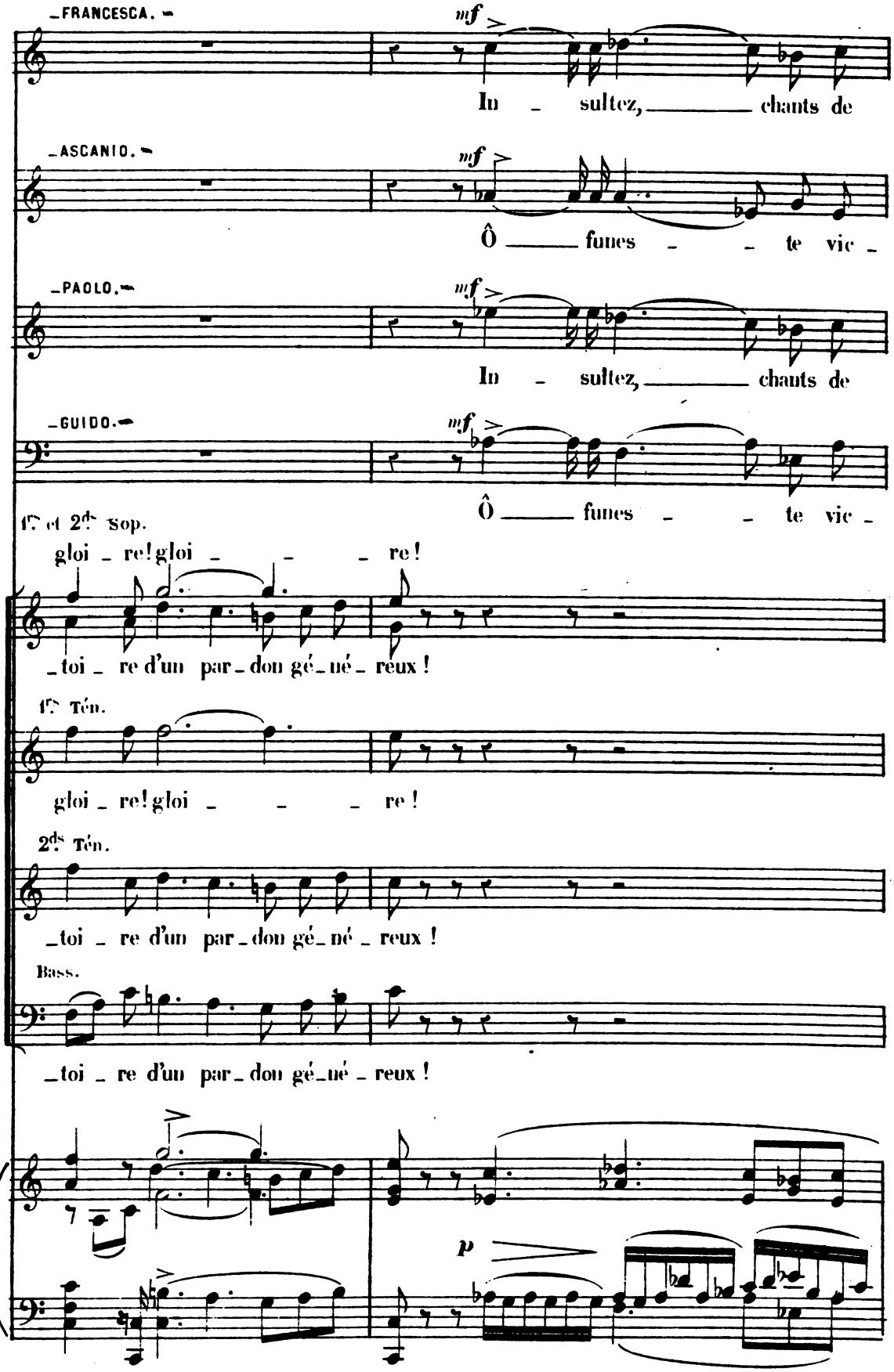

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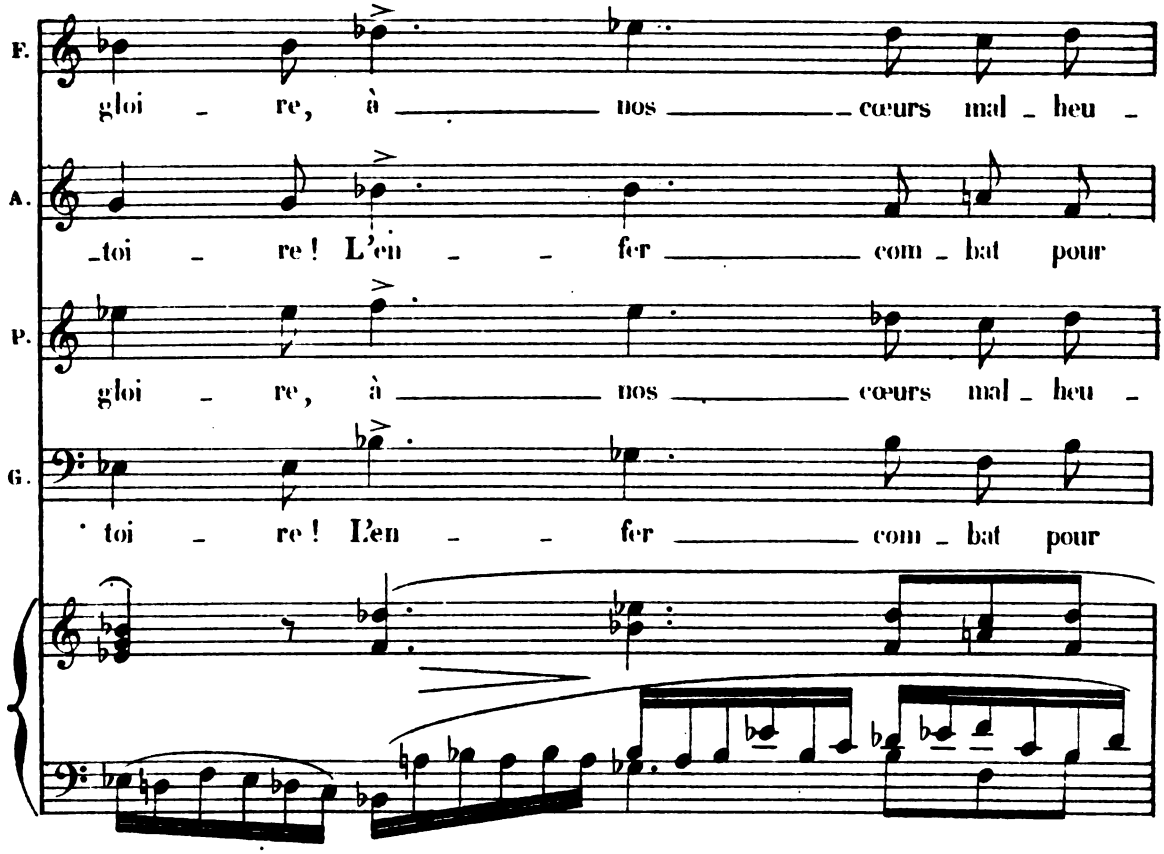

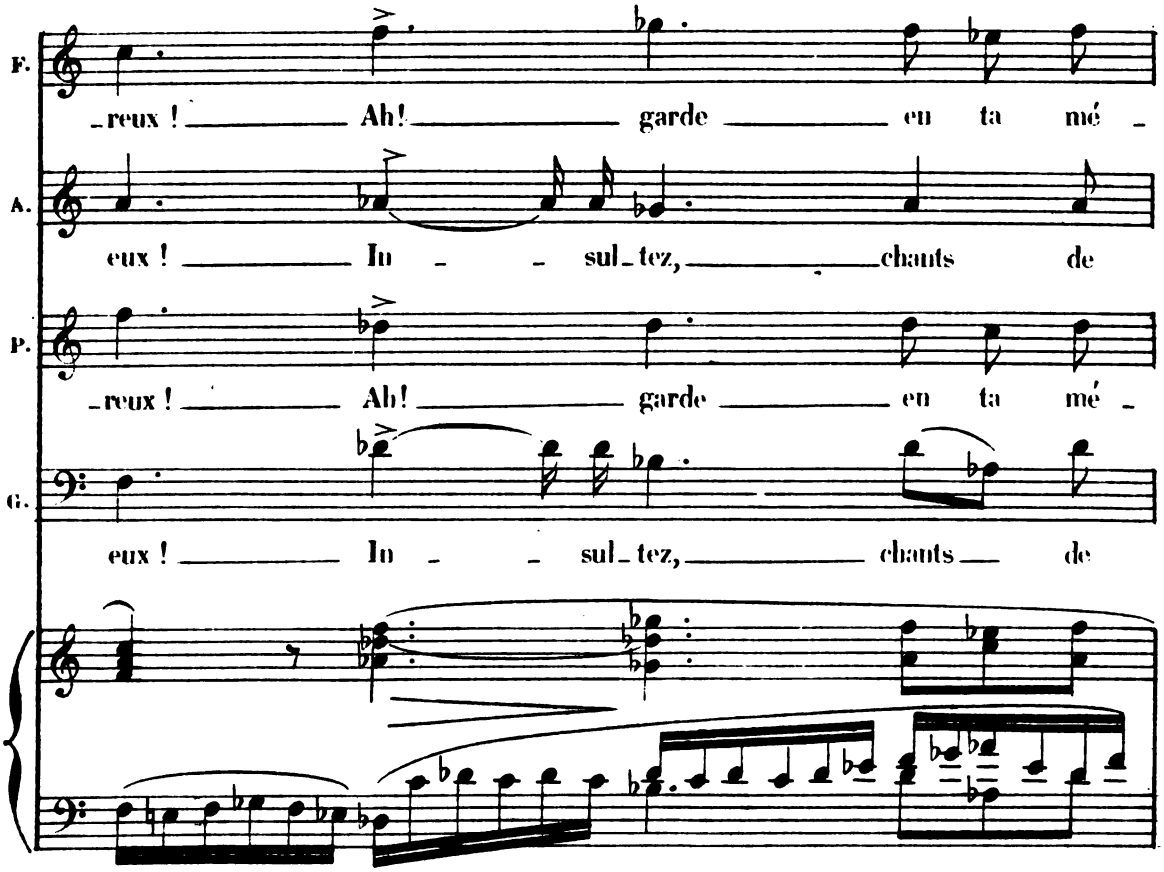

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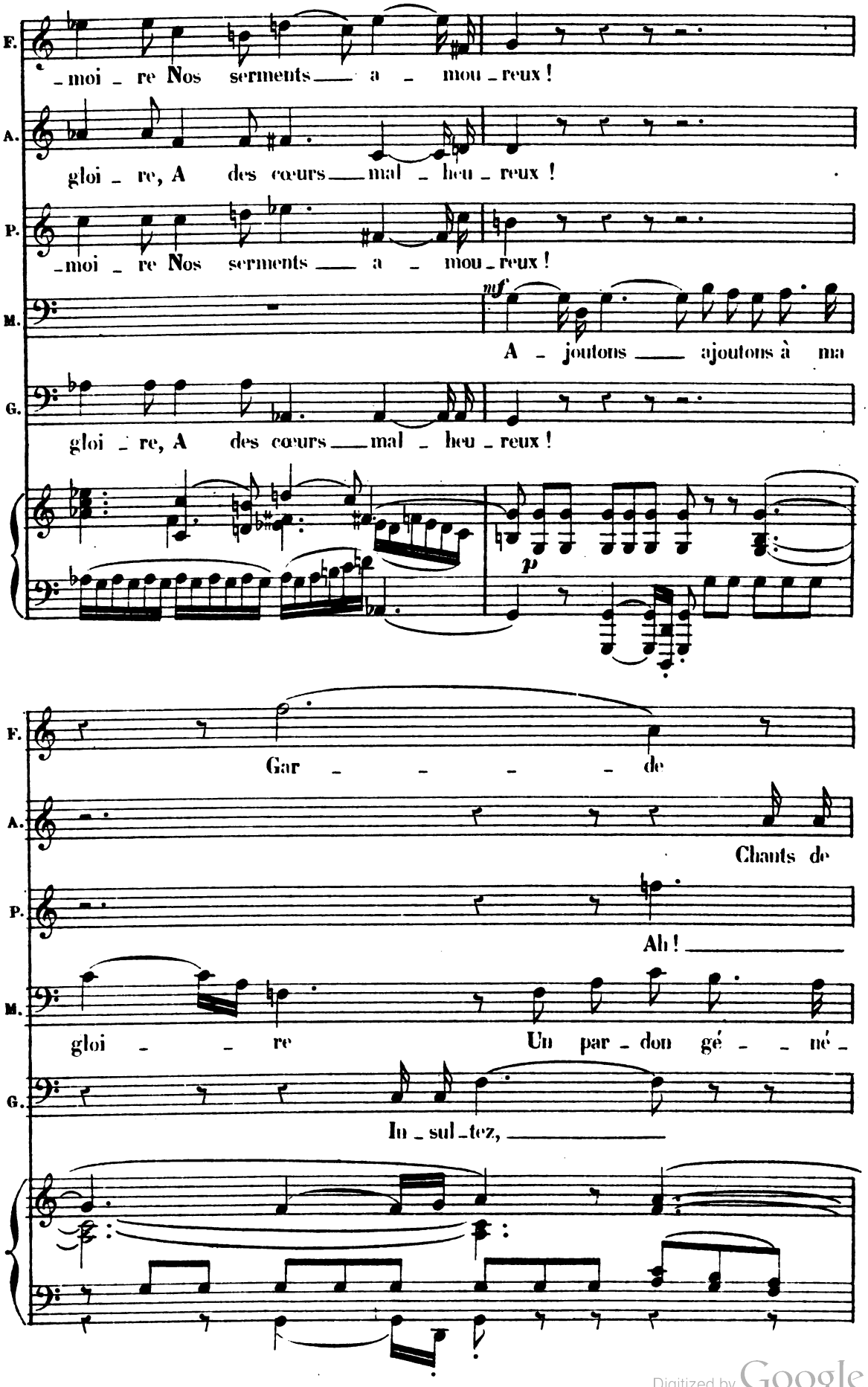

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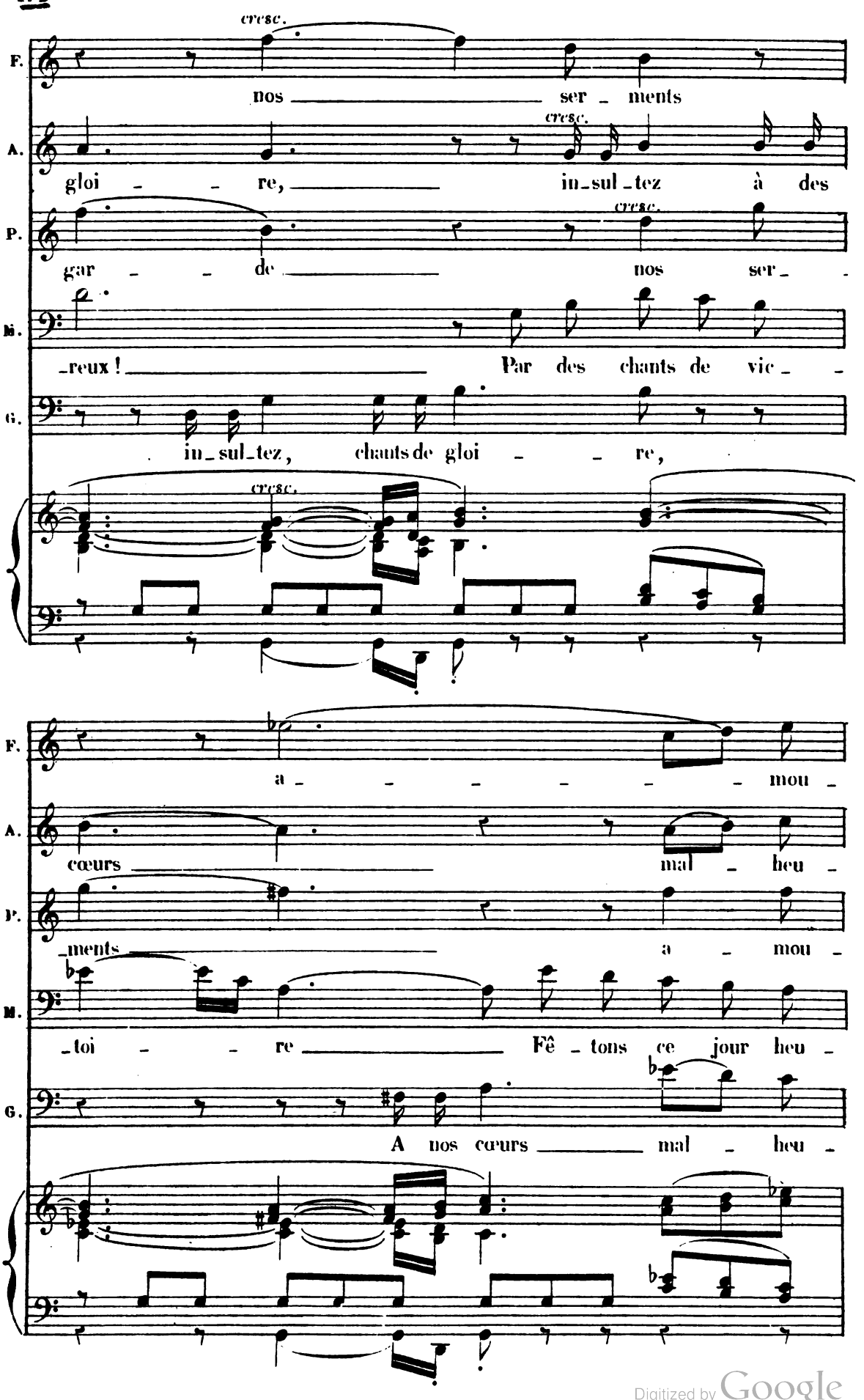

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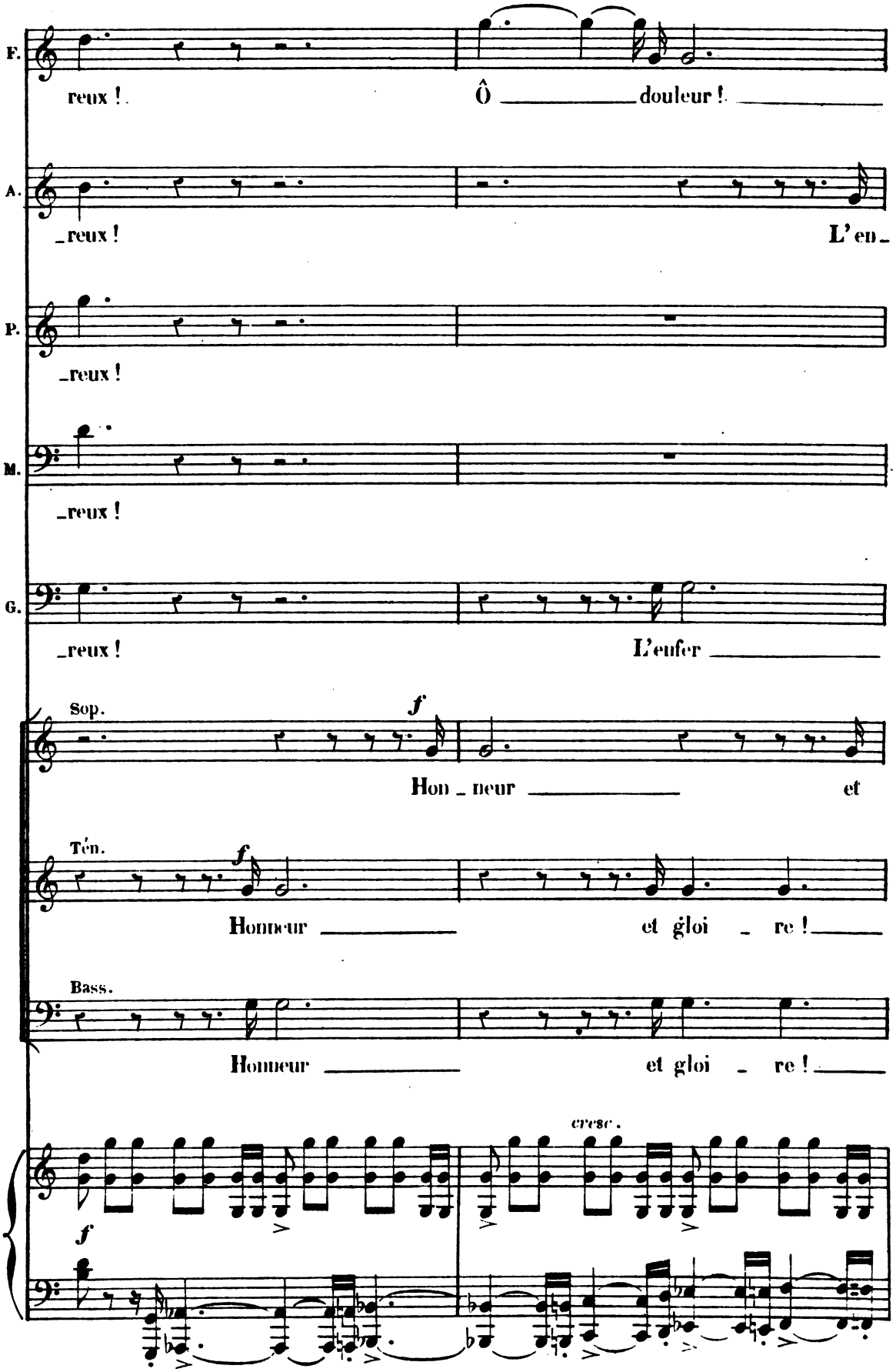

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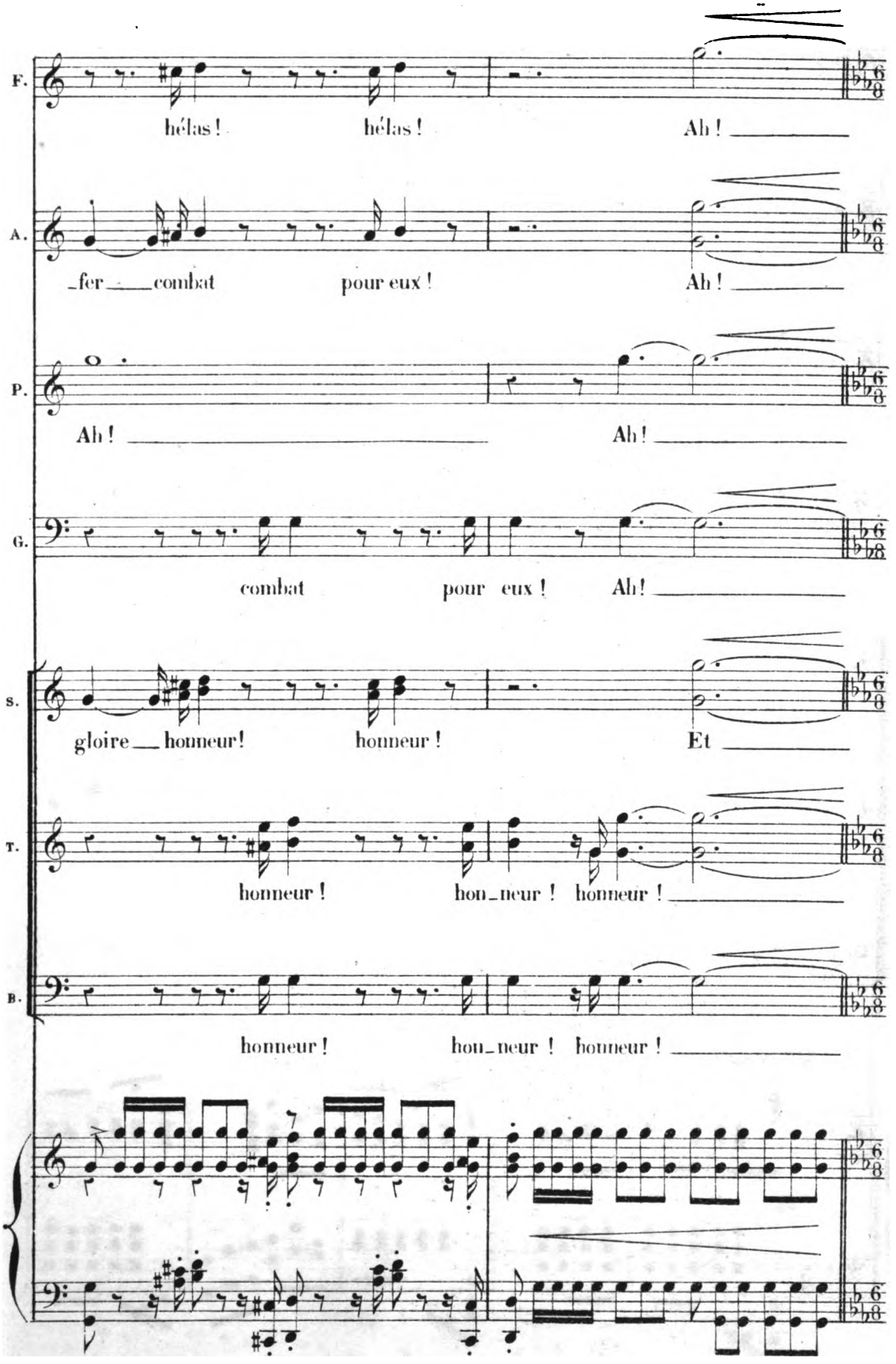

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All° moderato.

F. dou_leur!

A. dou_leur!

P.

G.

S. gloi _ _ _ re!

T. *f* Gloi _ _ re

B.

All° moderato.

ff

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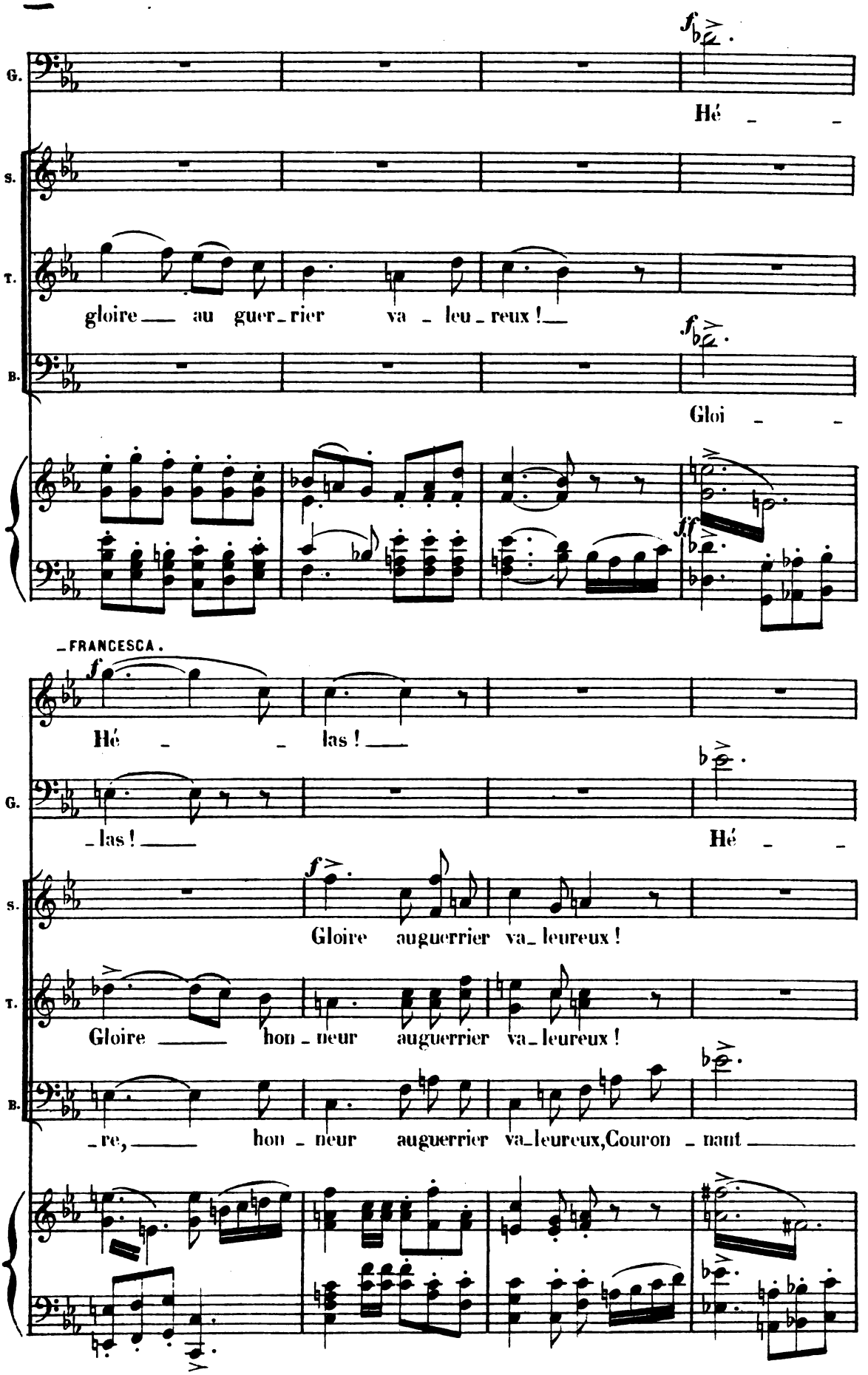

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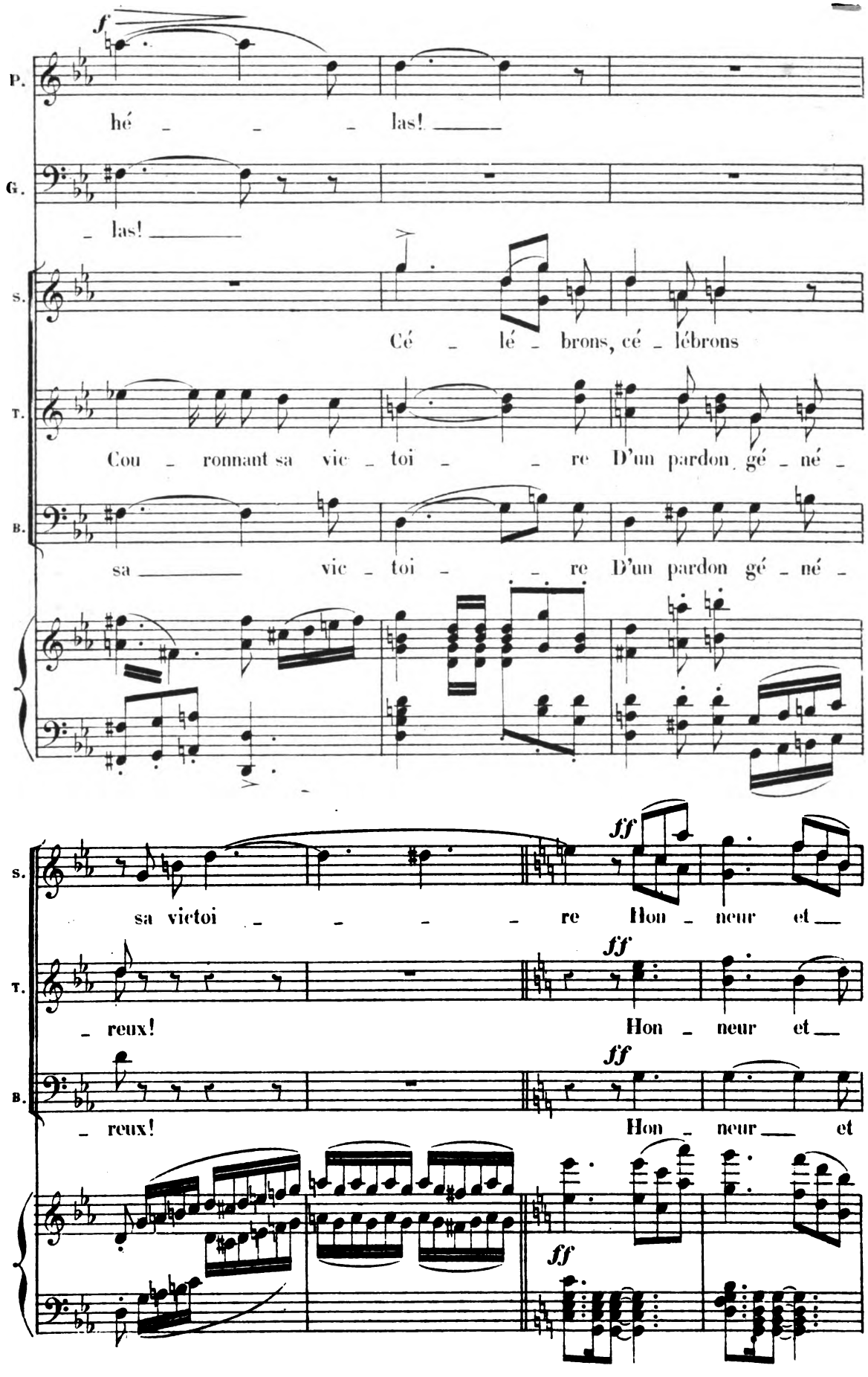

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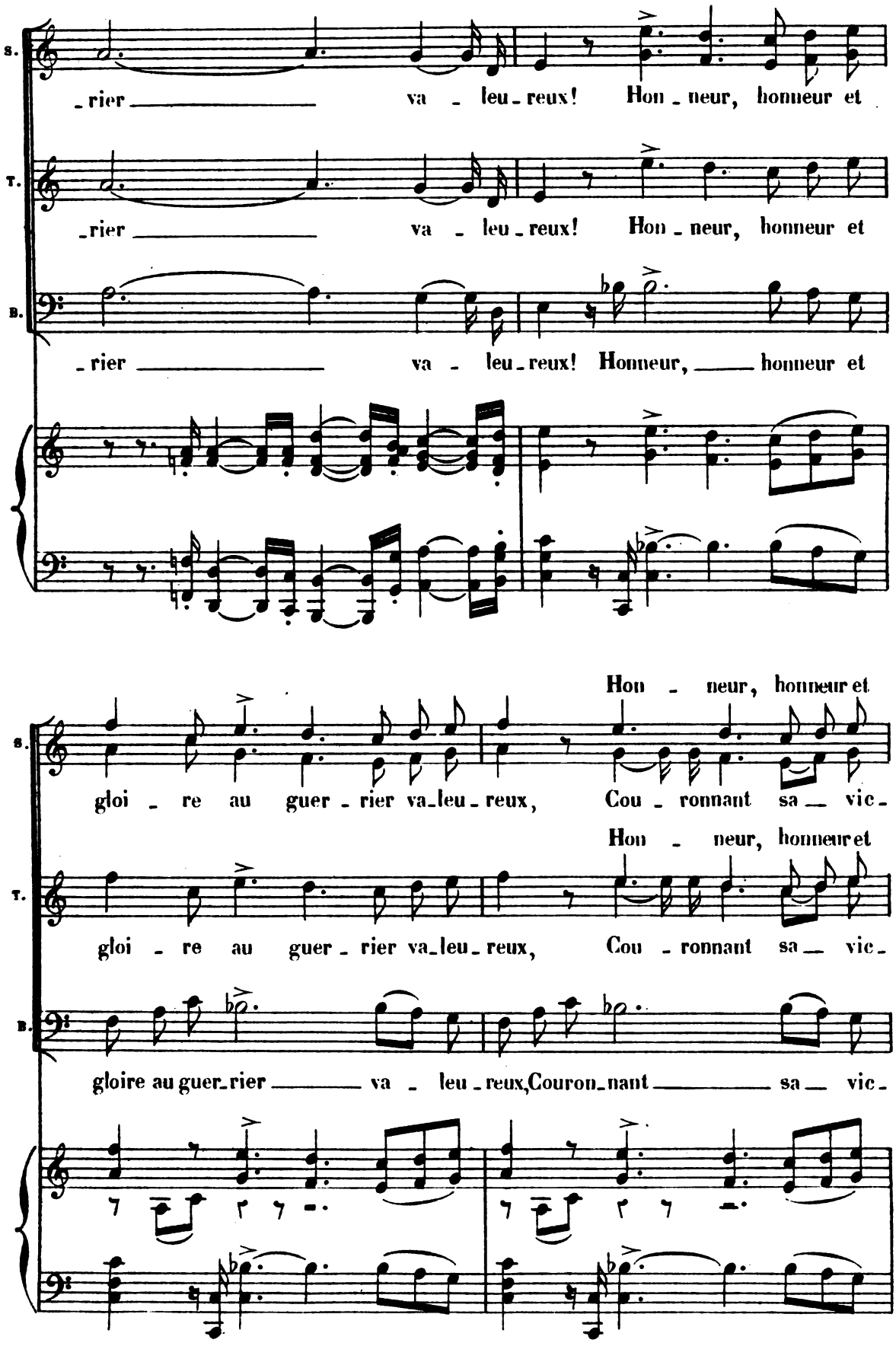

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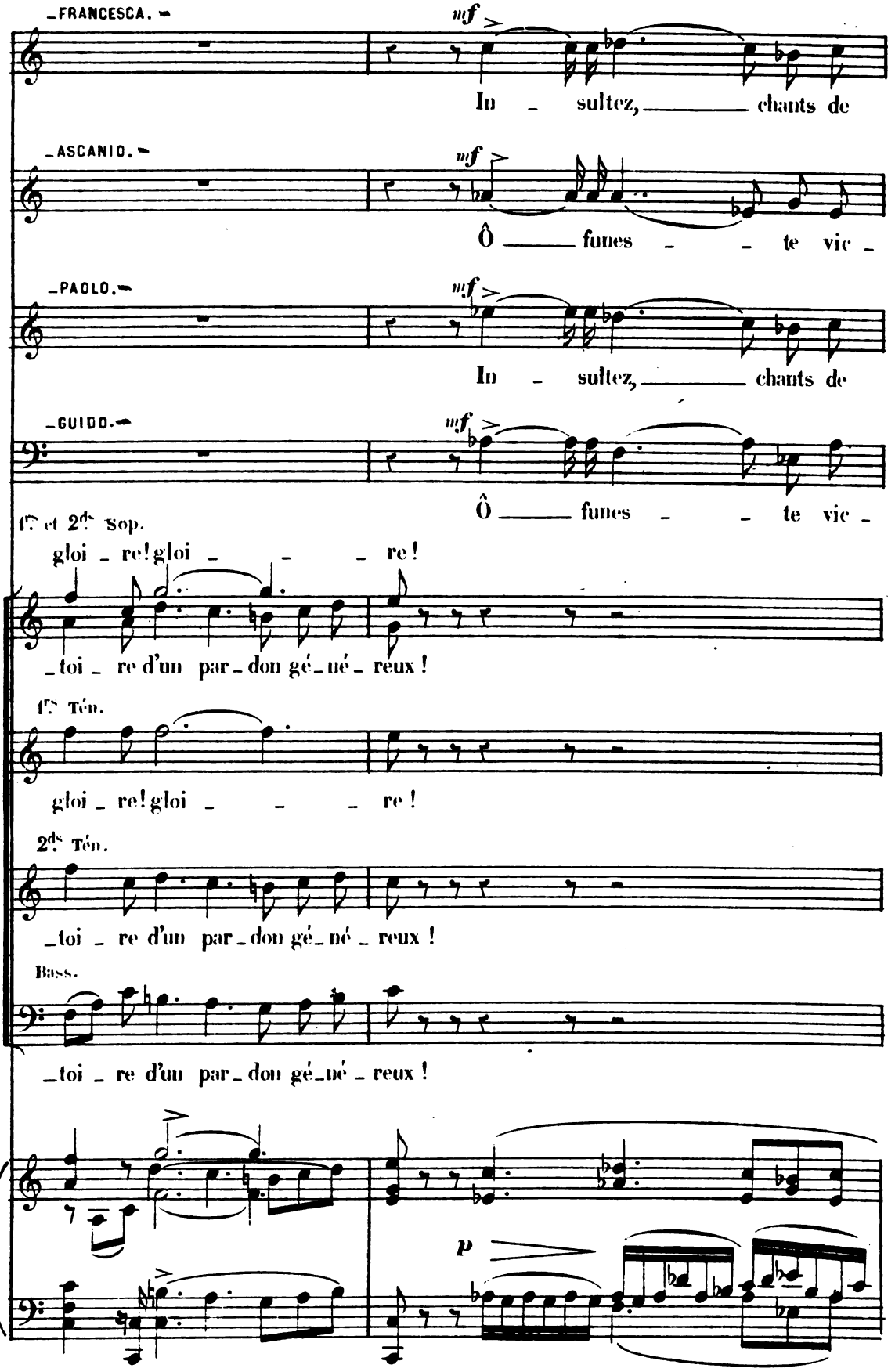

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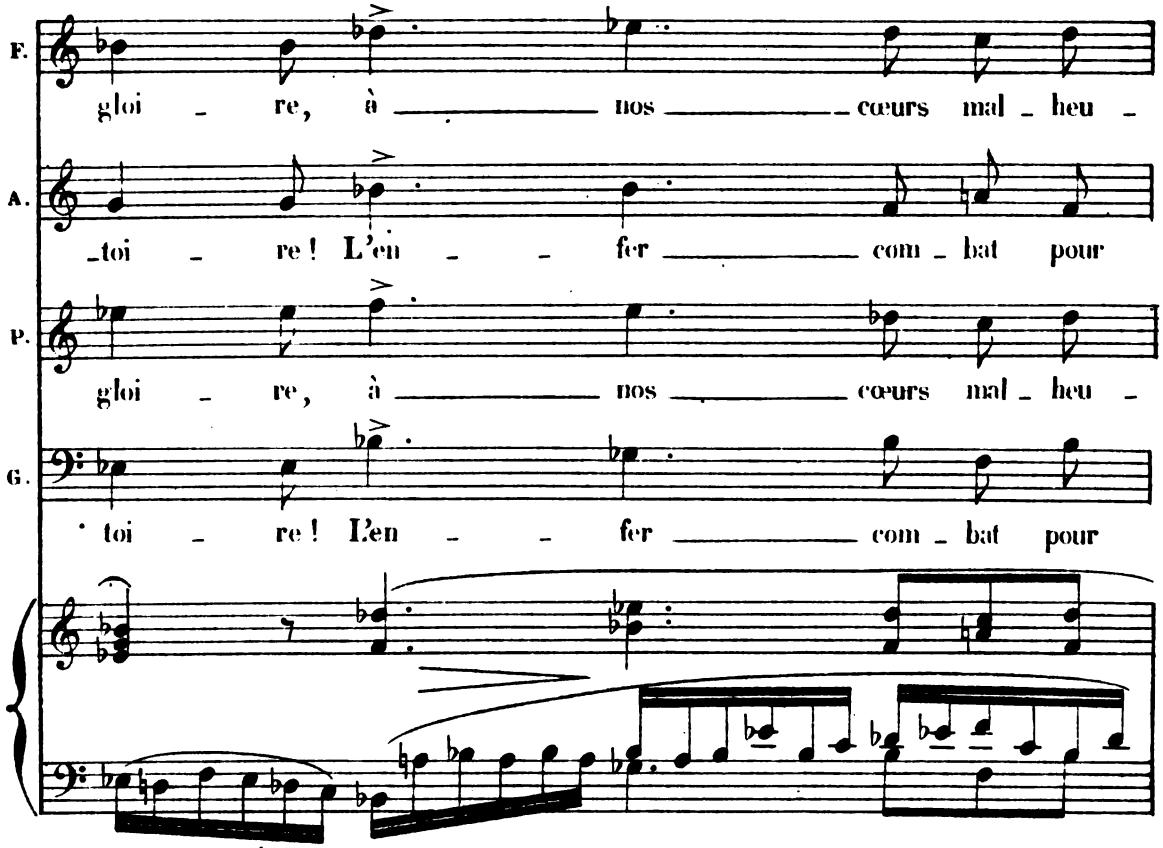

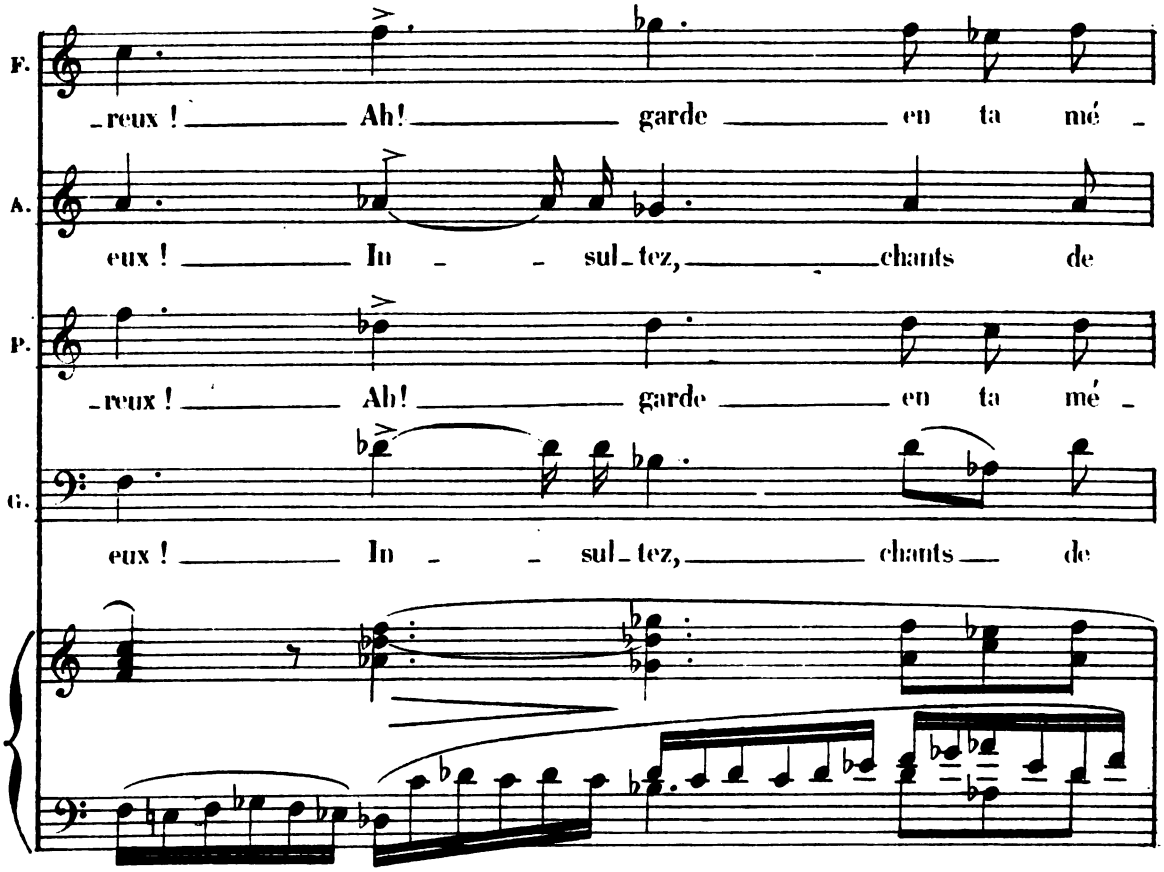

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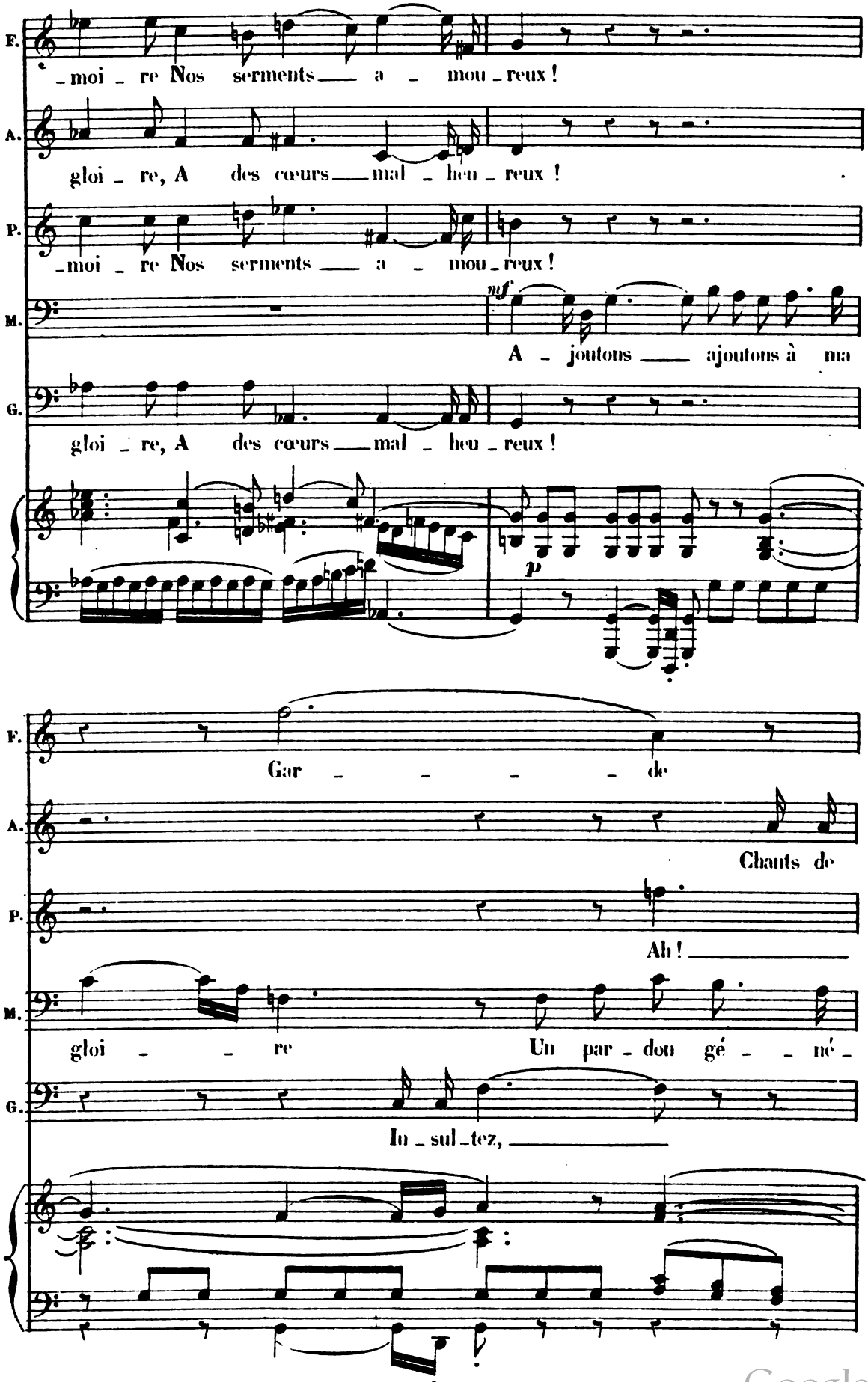

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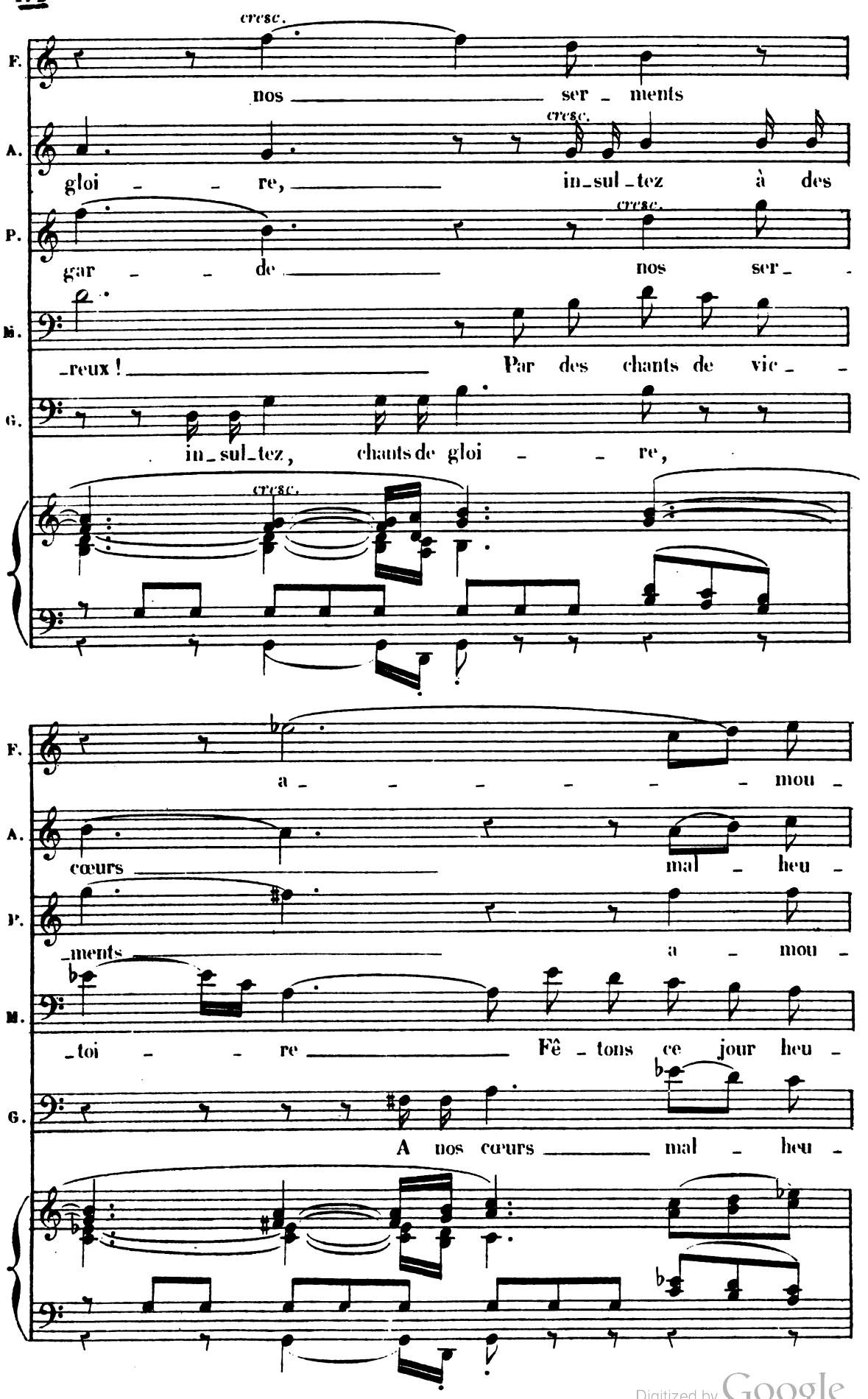

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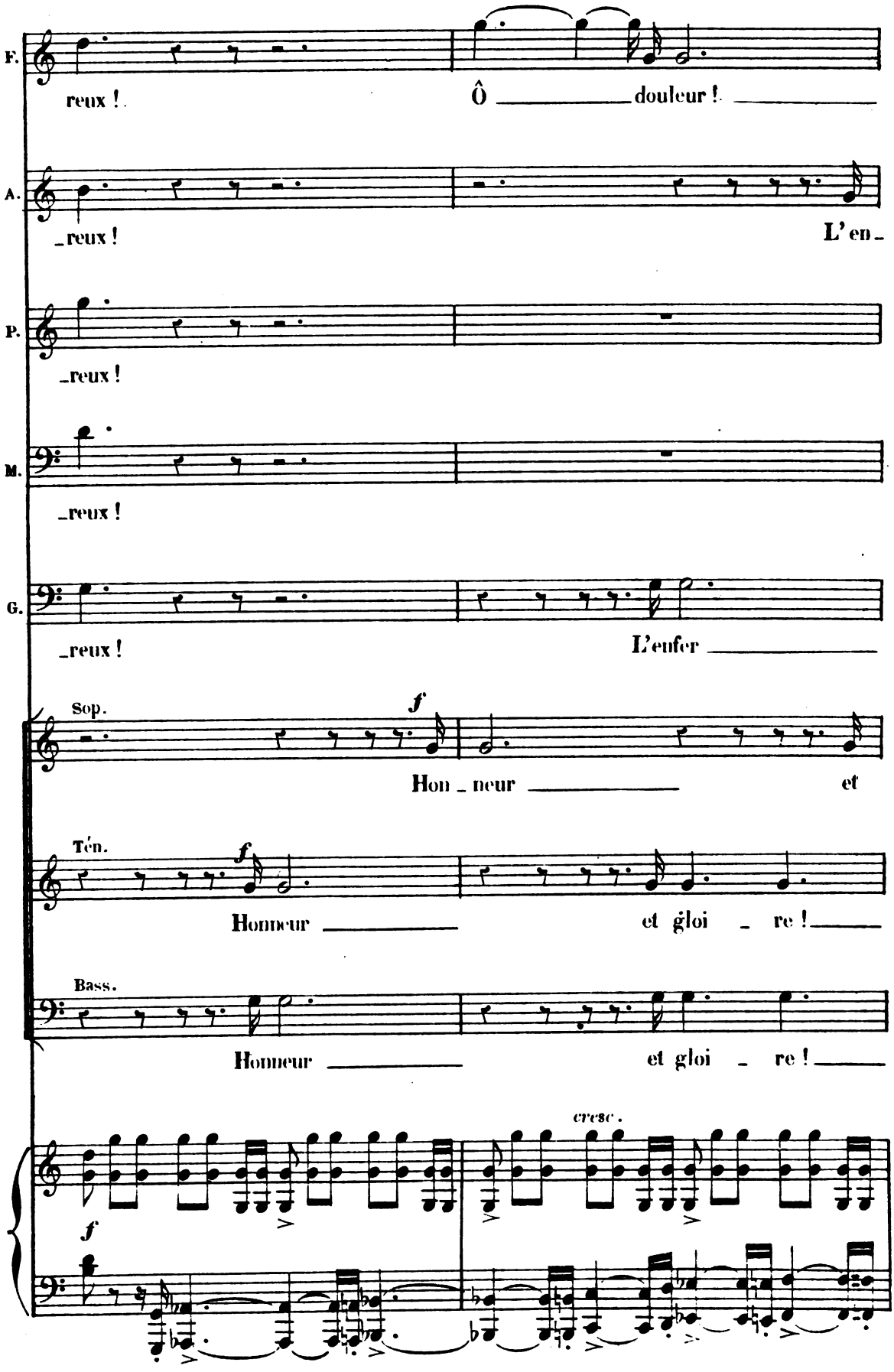

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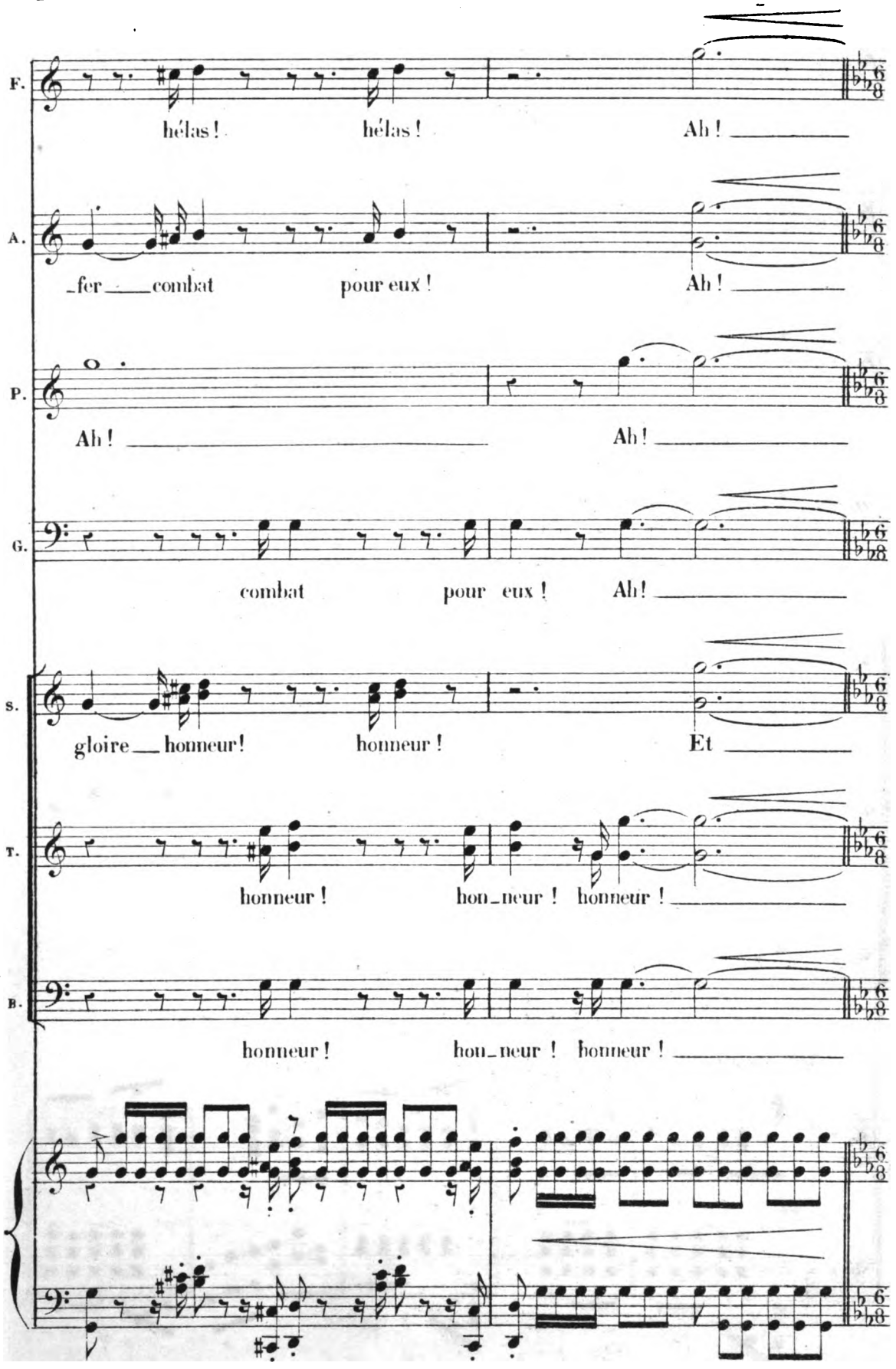

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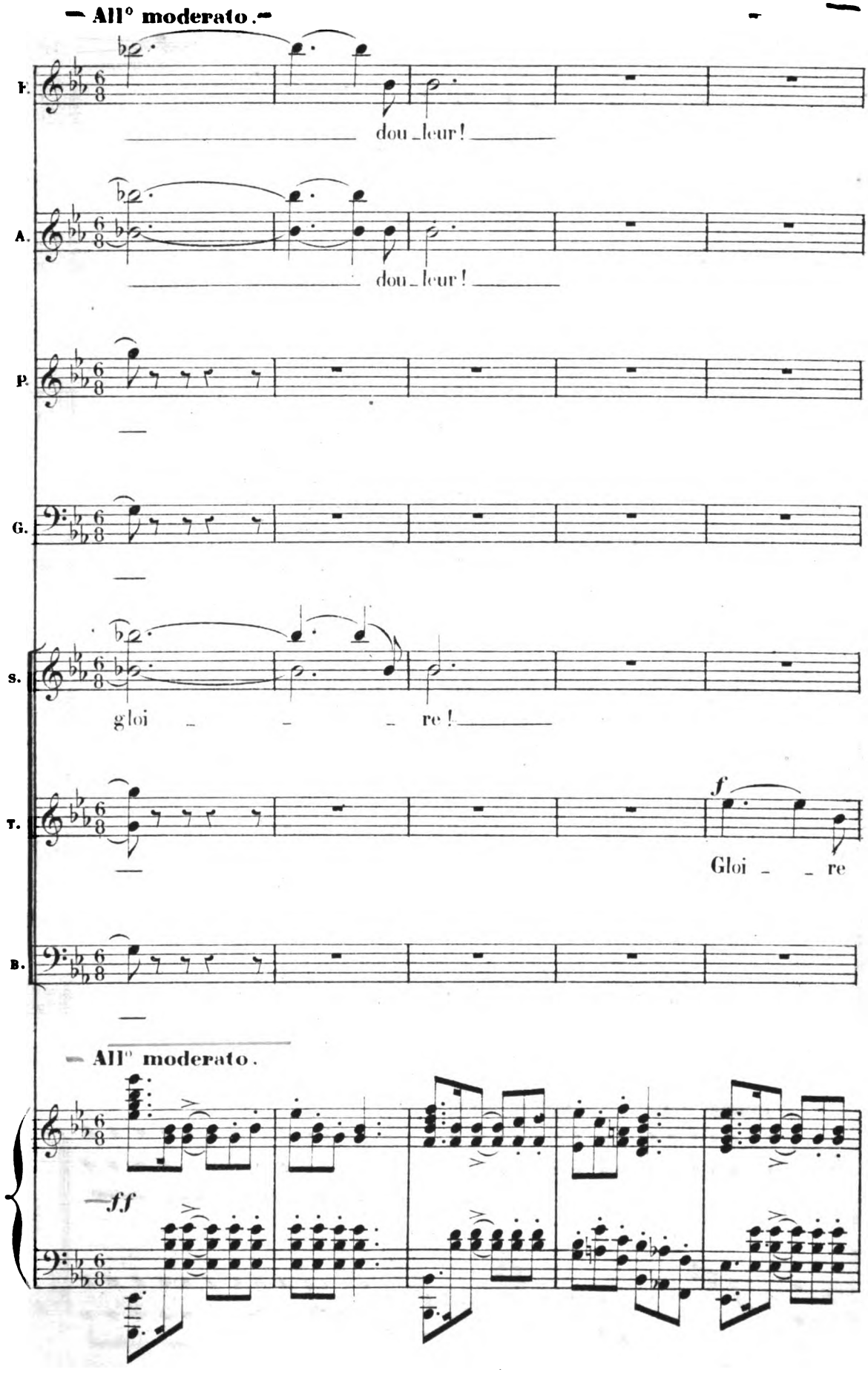

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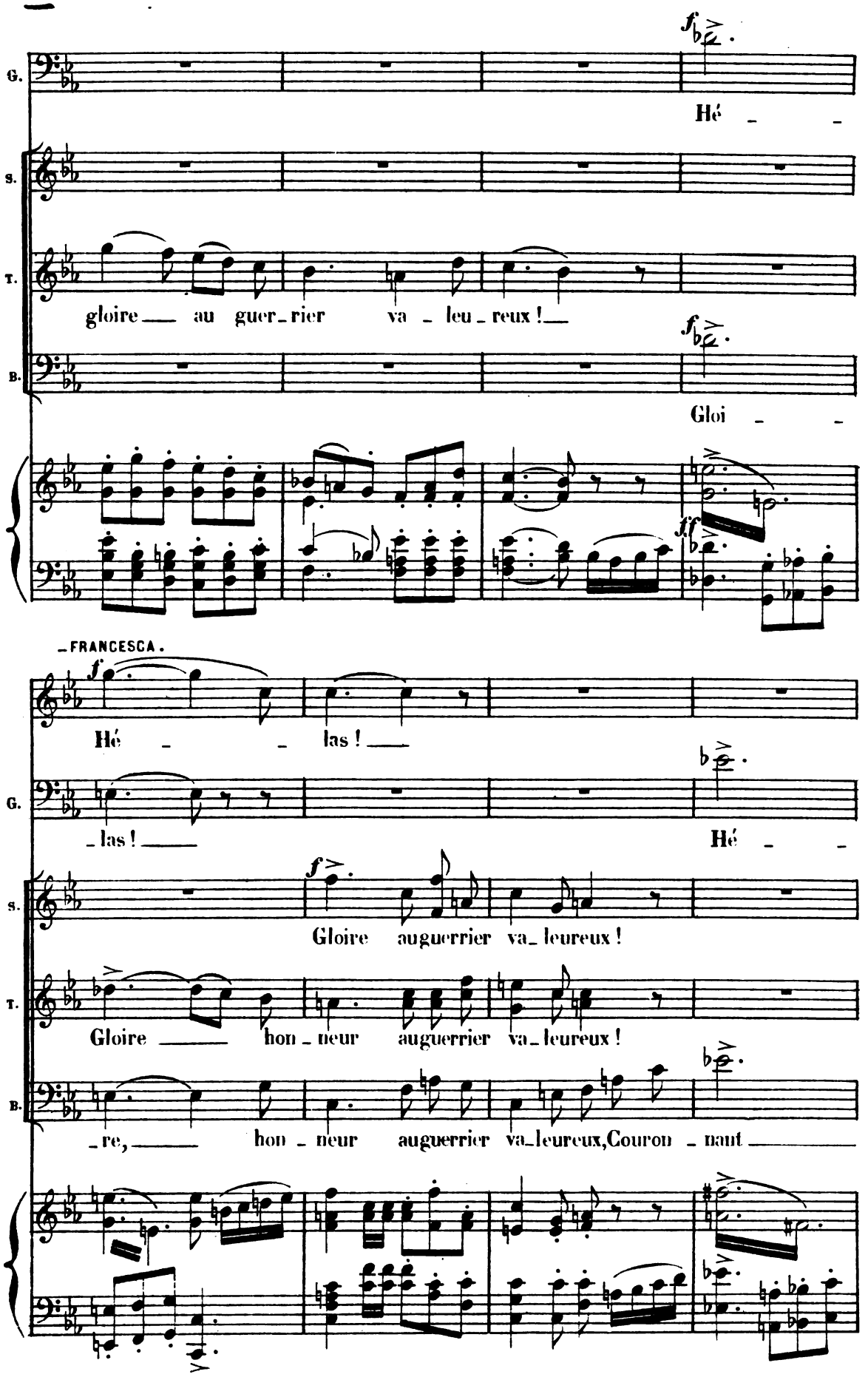

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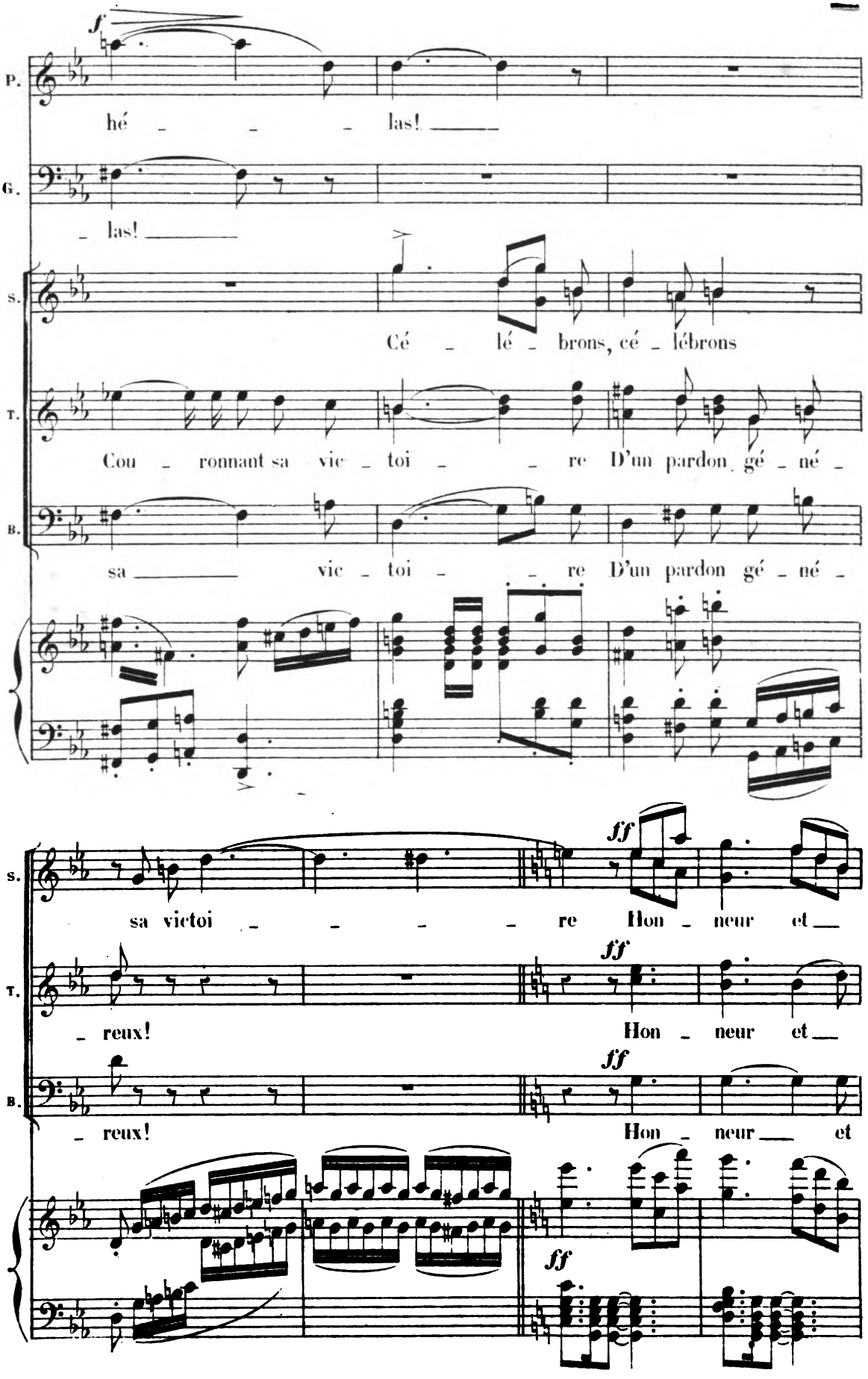

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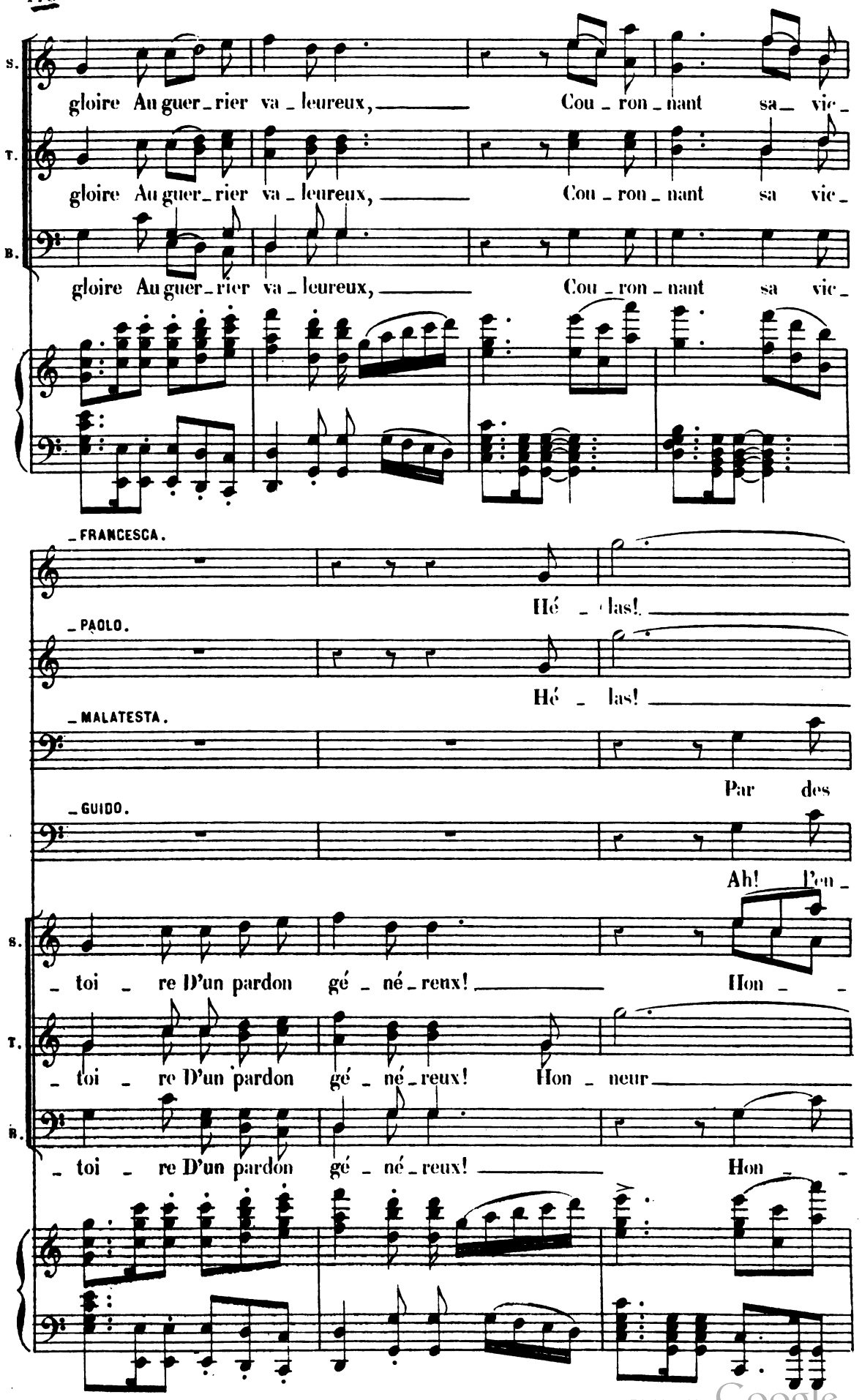

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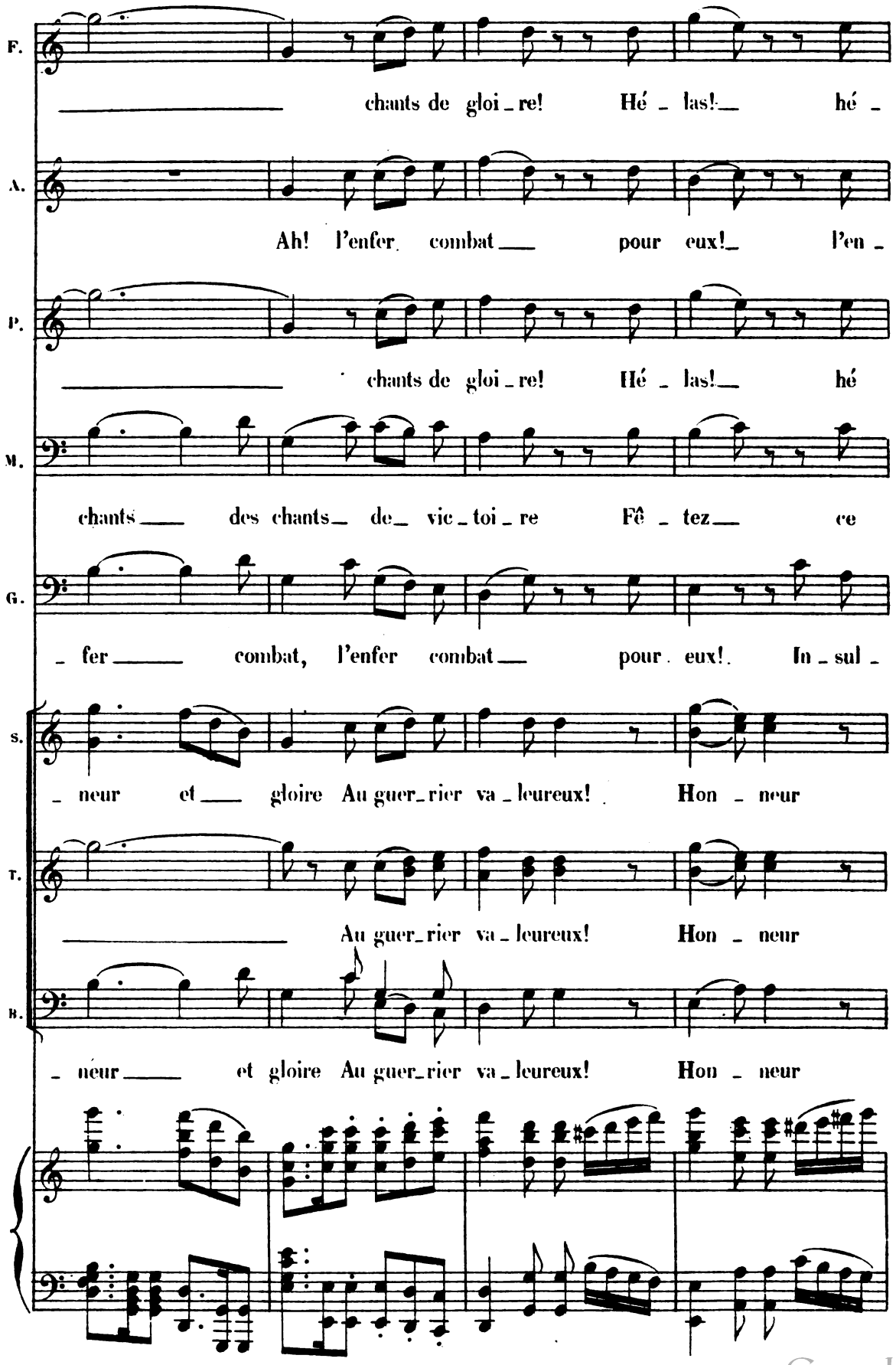

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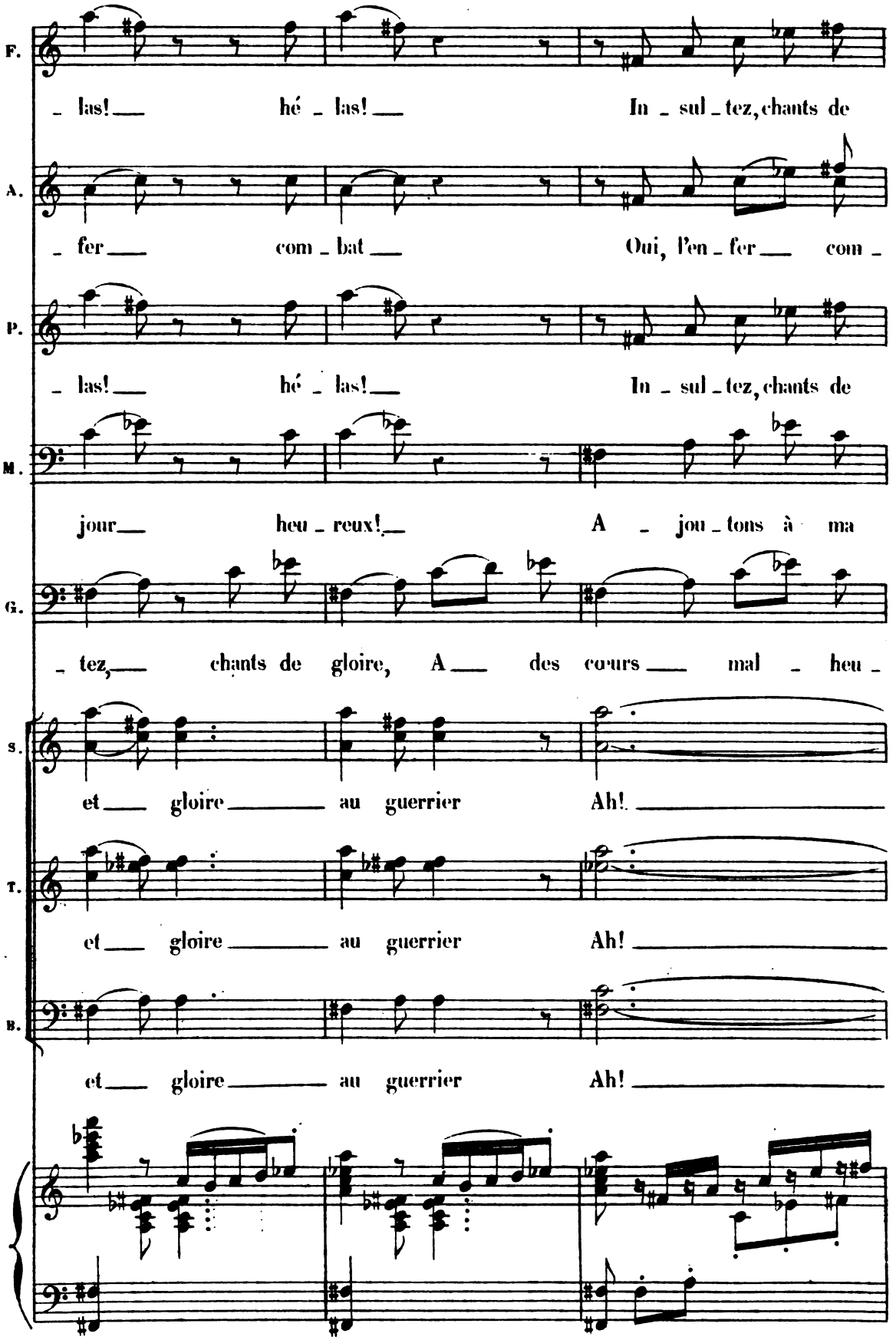

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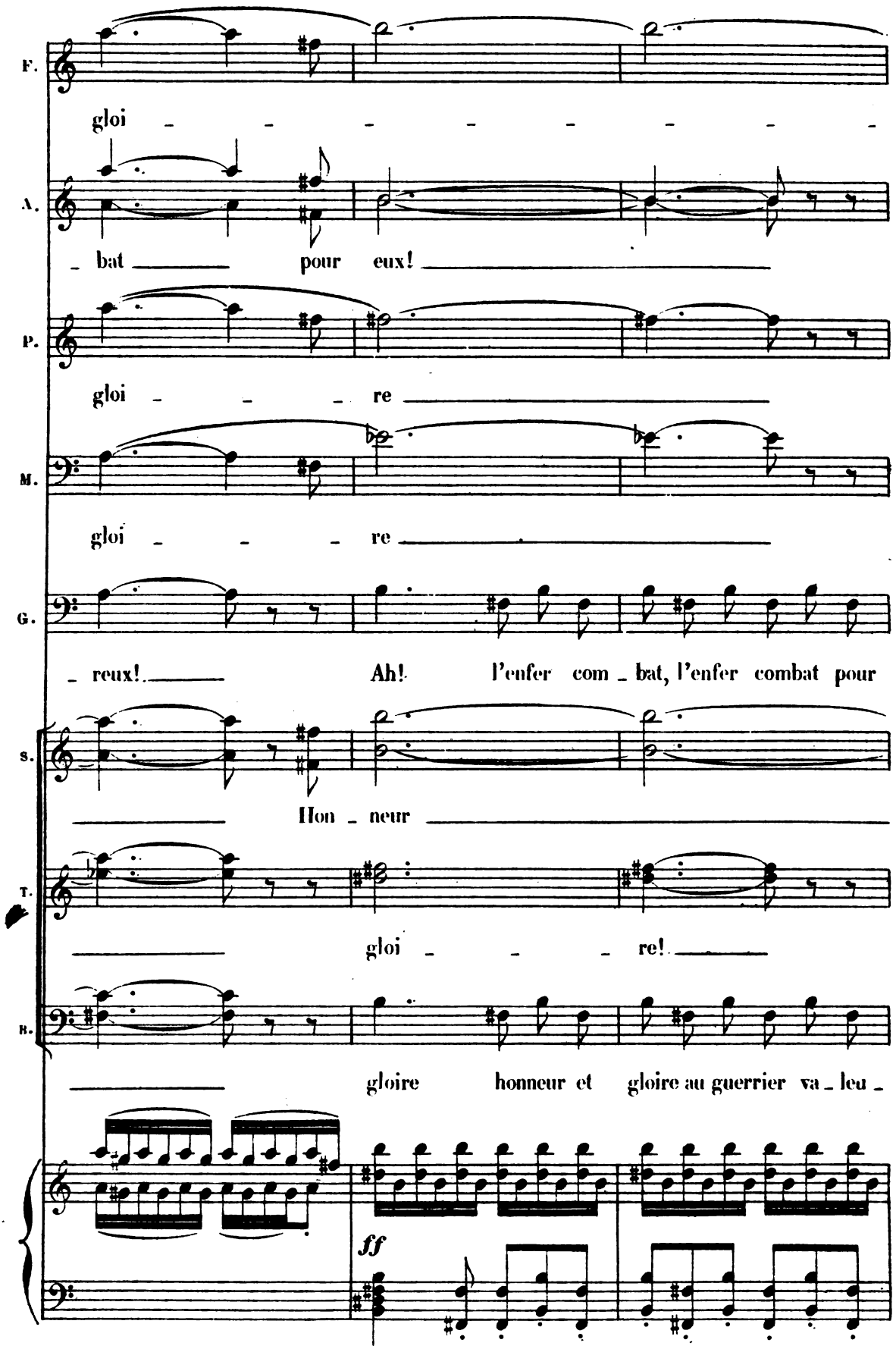

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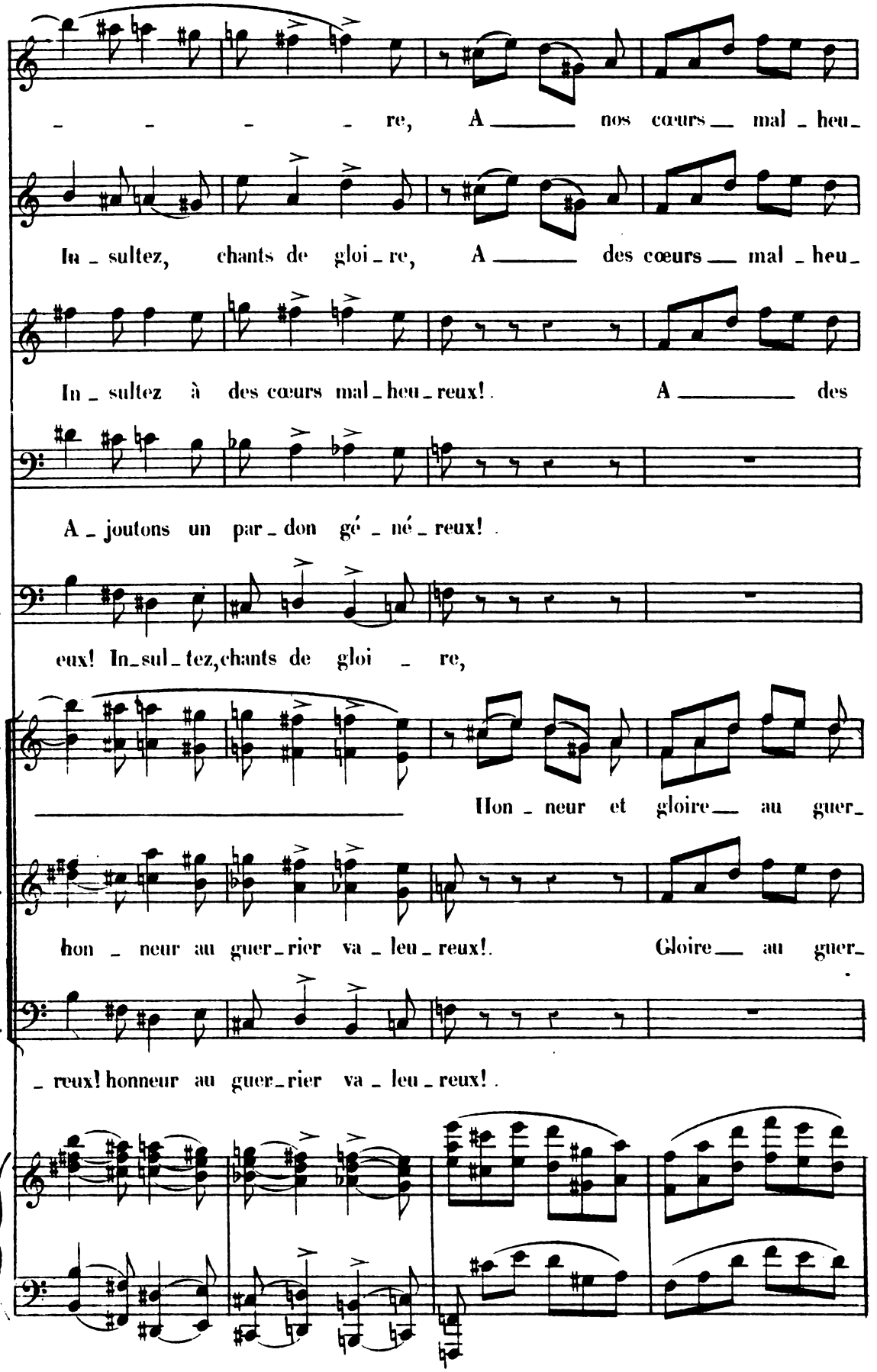

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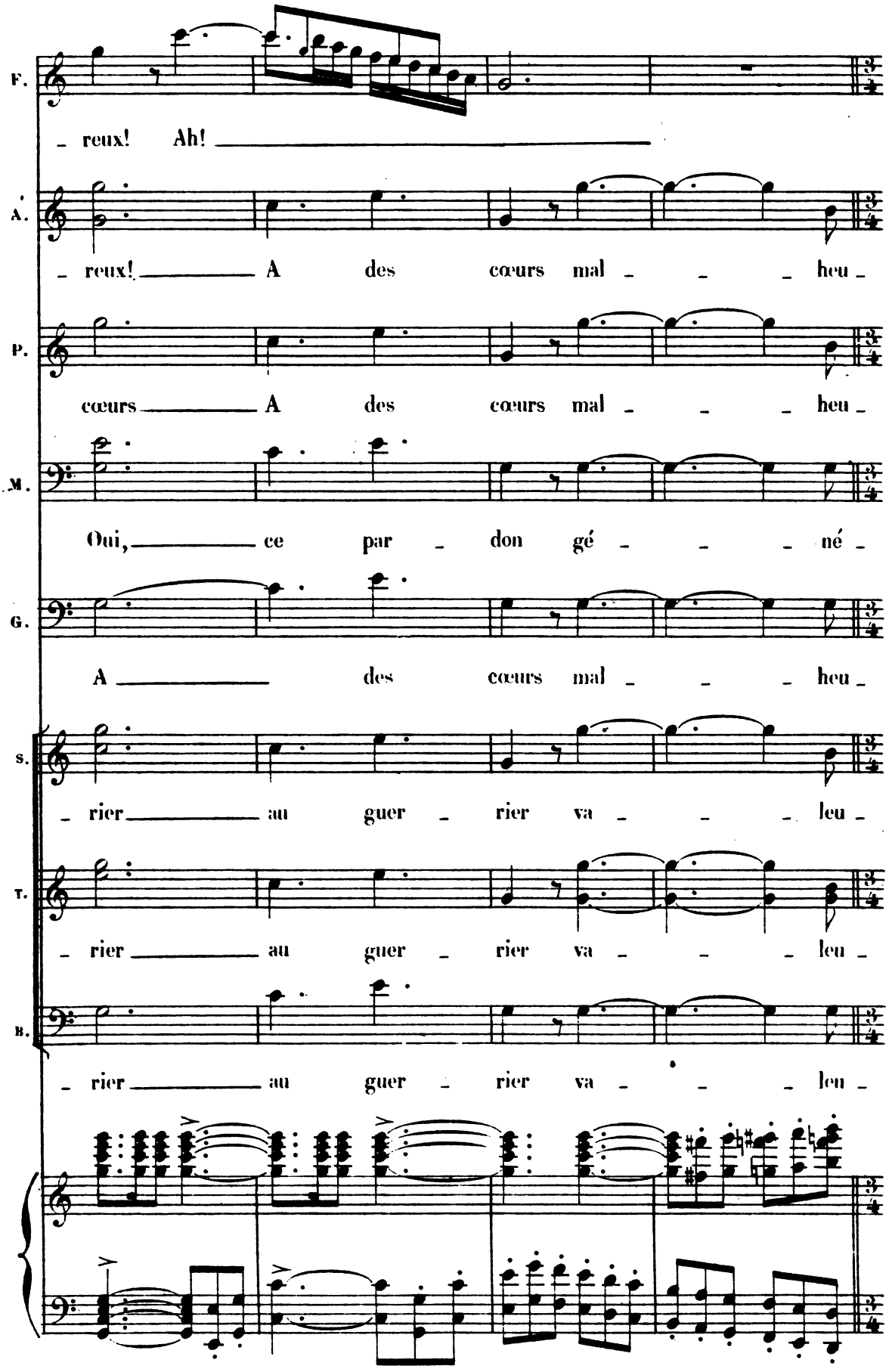

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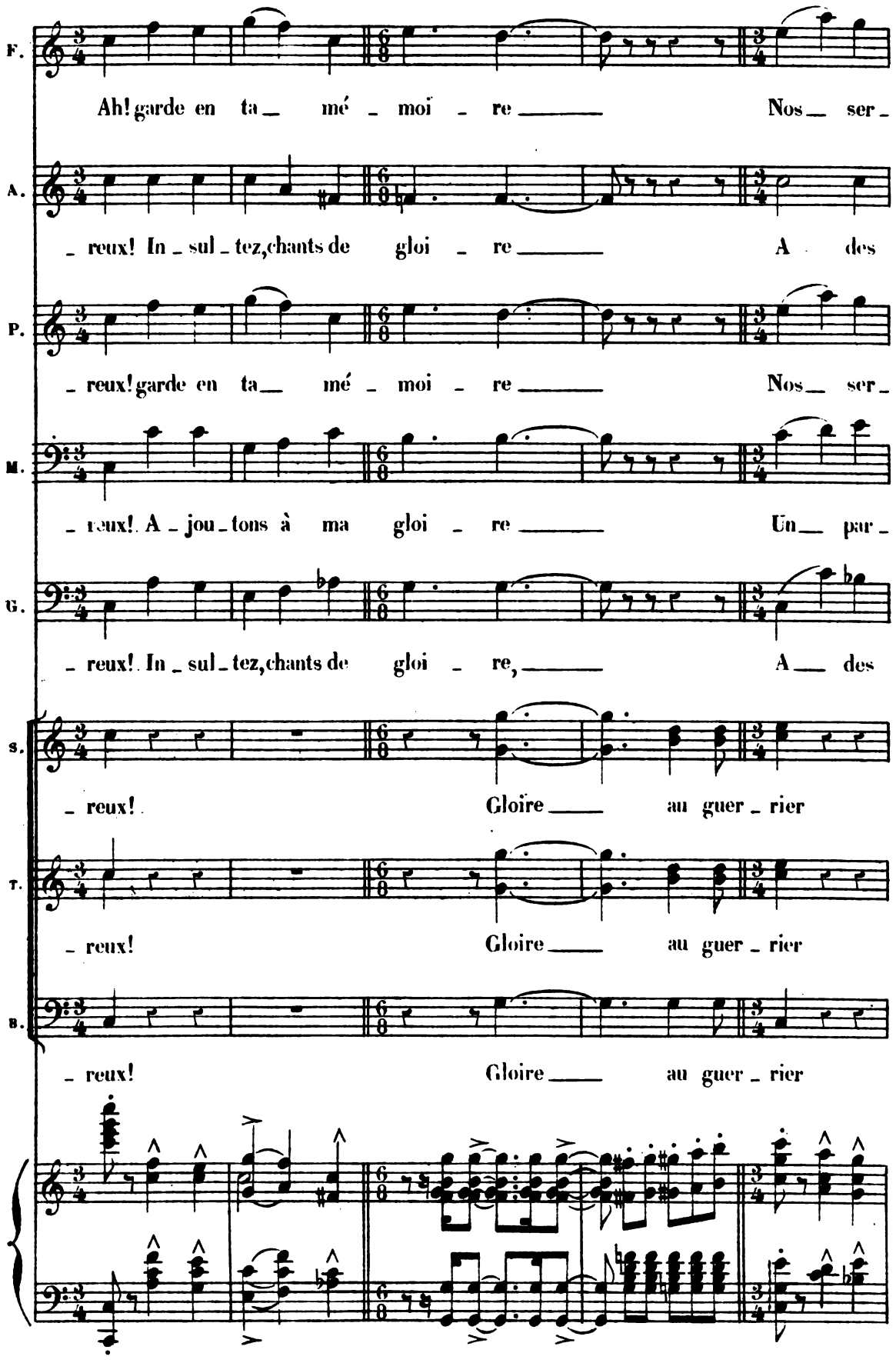

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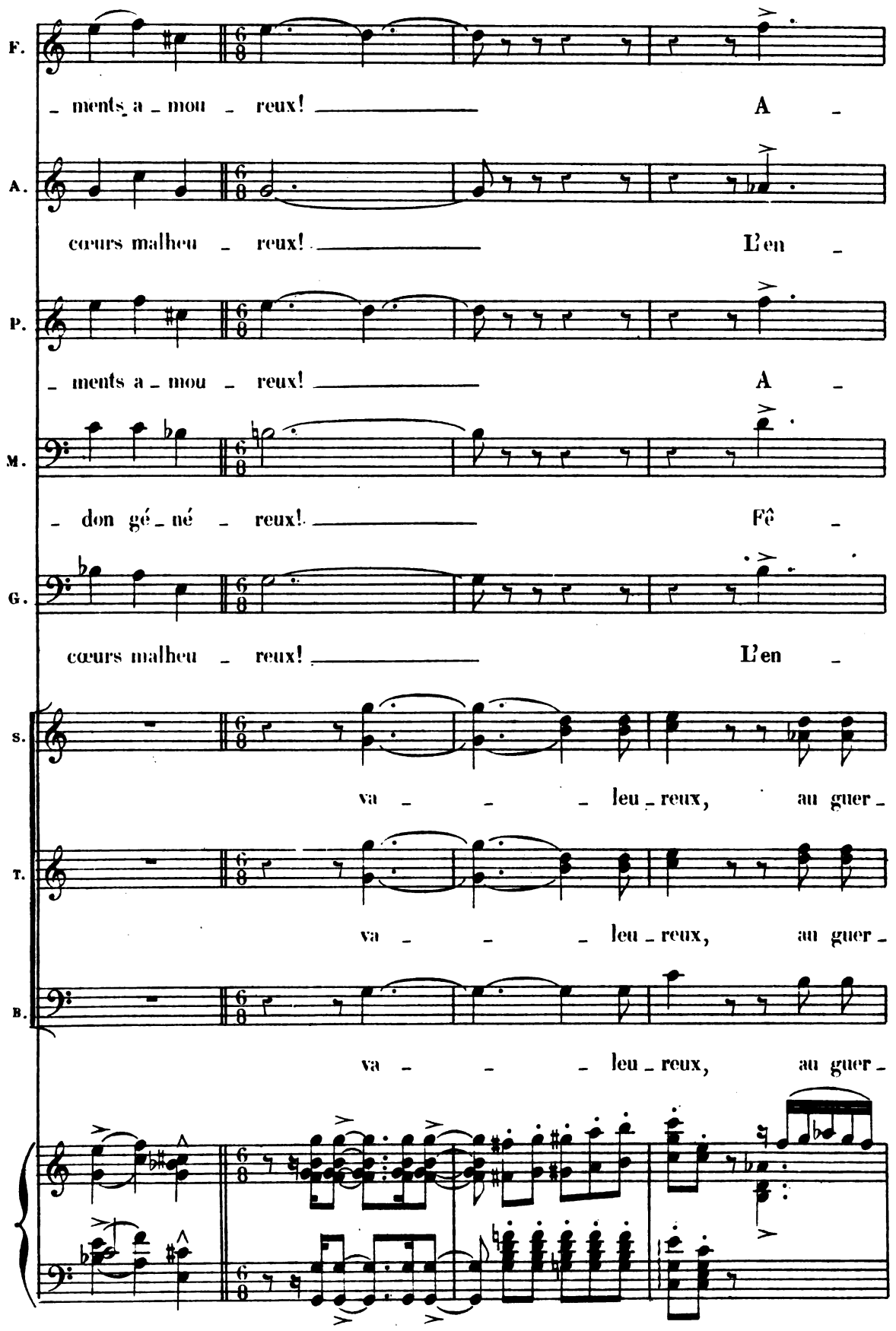

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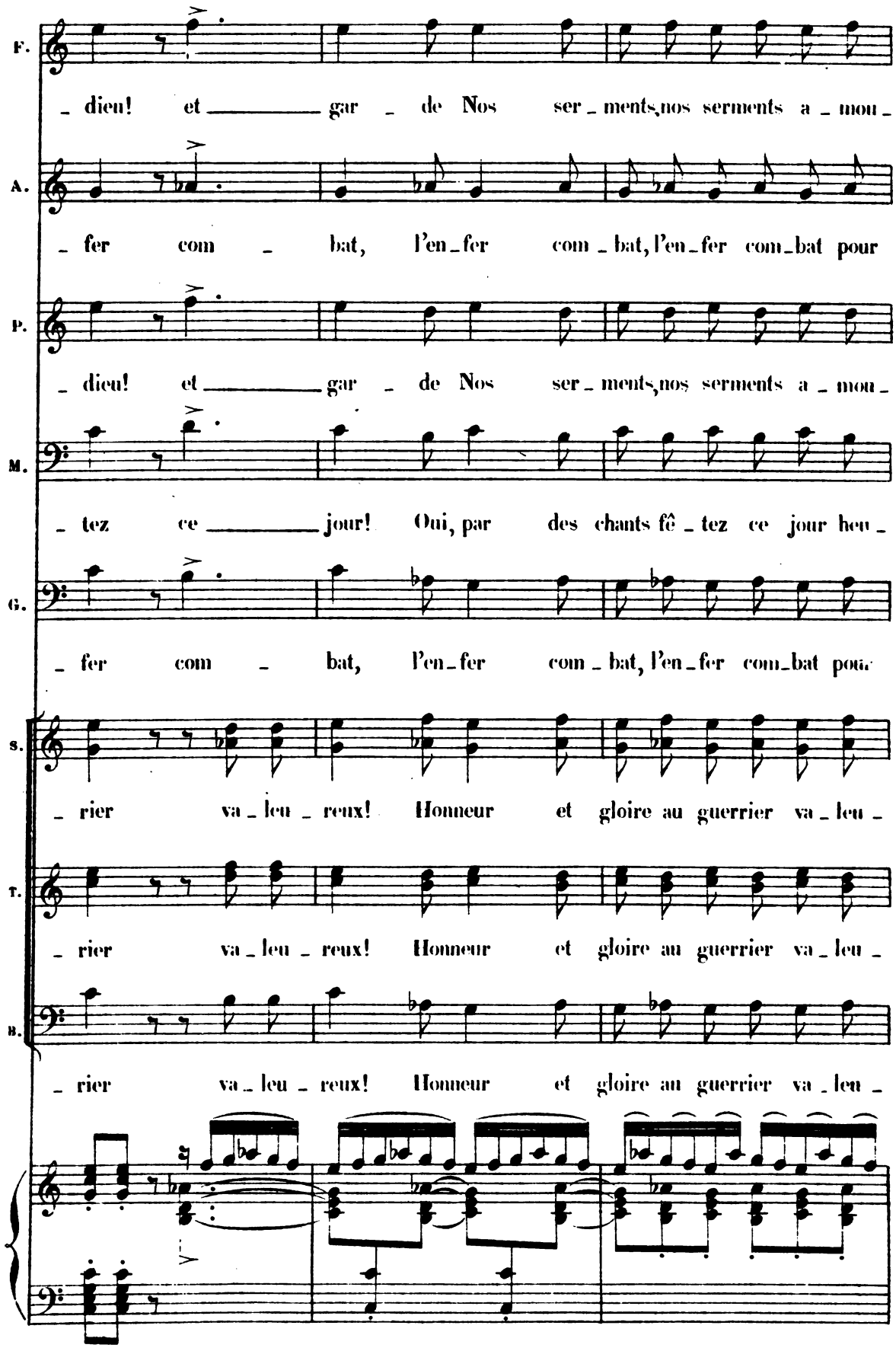

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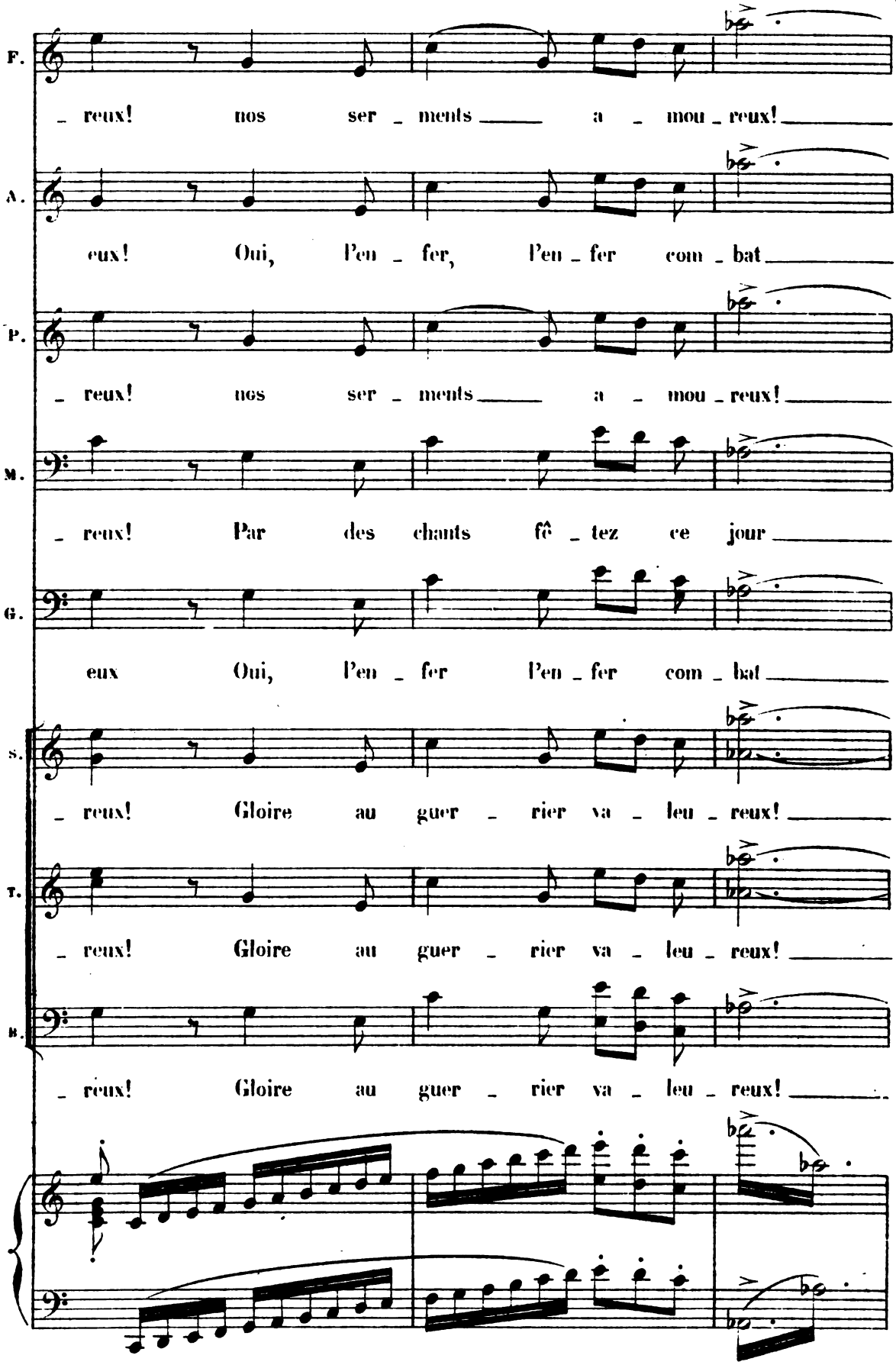

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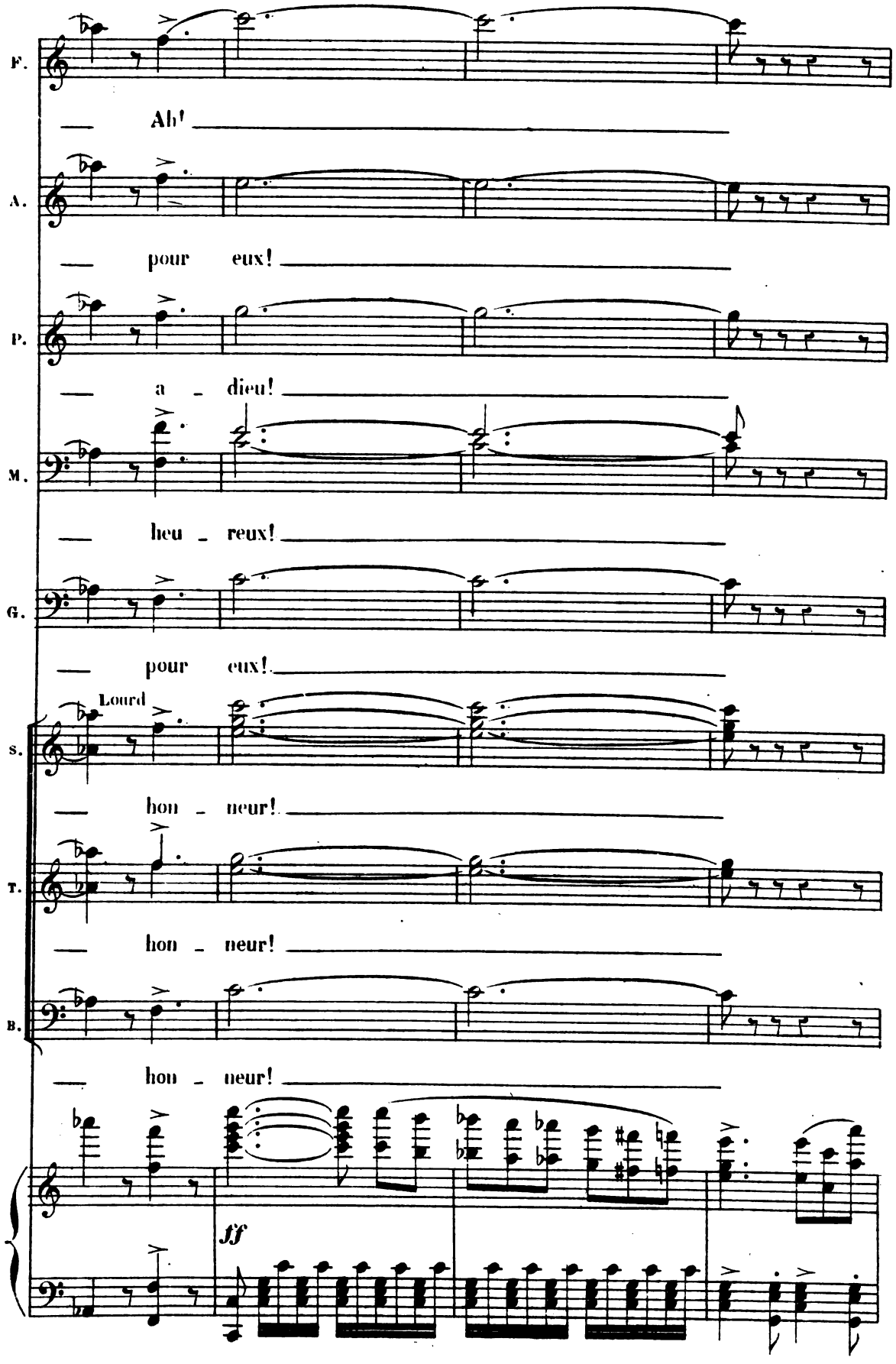

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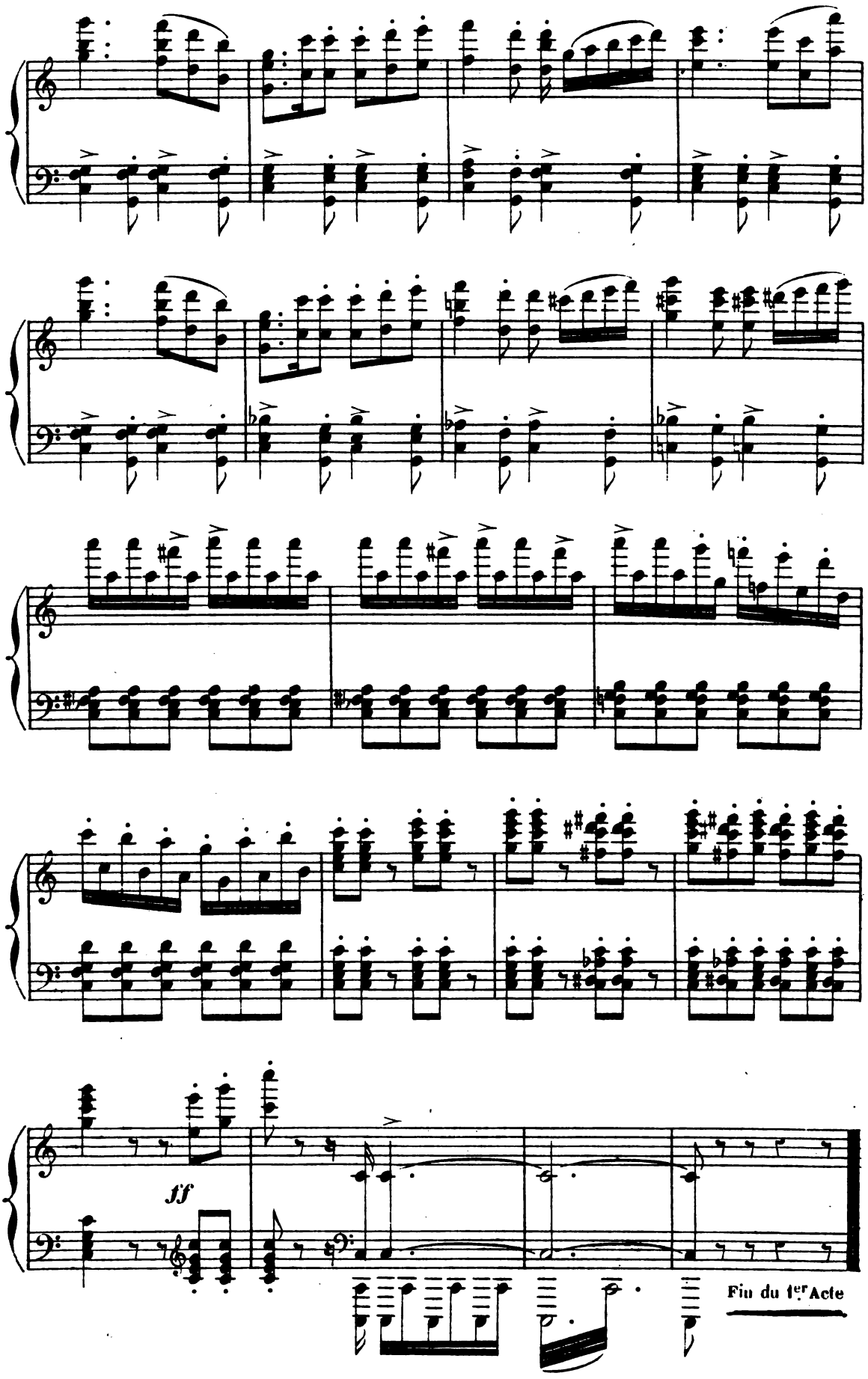

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— CHAPELLE à droite — PALAIS à gauche. —
Une grande galerie relie la chapelle au palais: Jardin au fond.

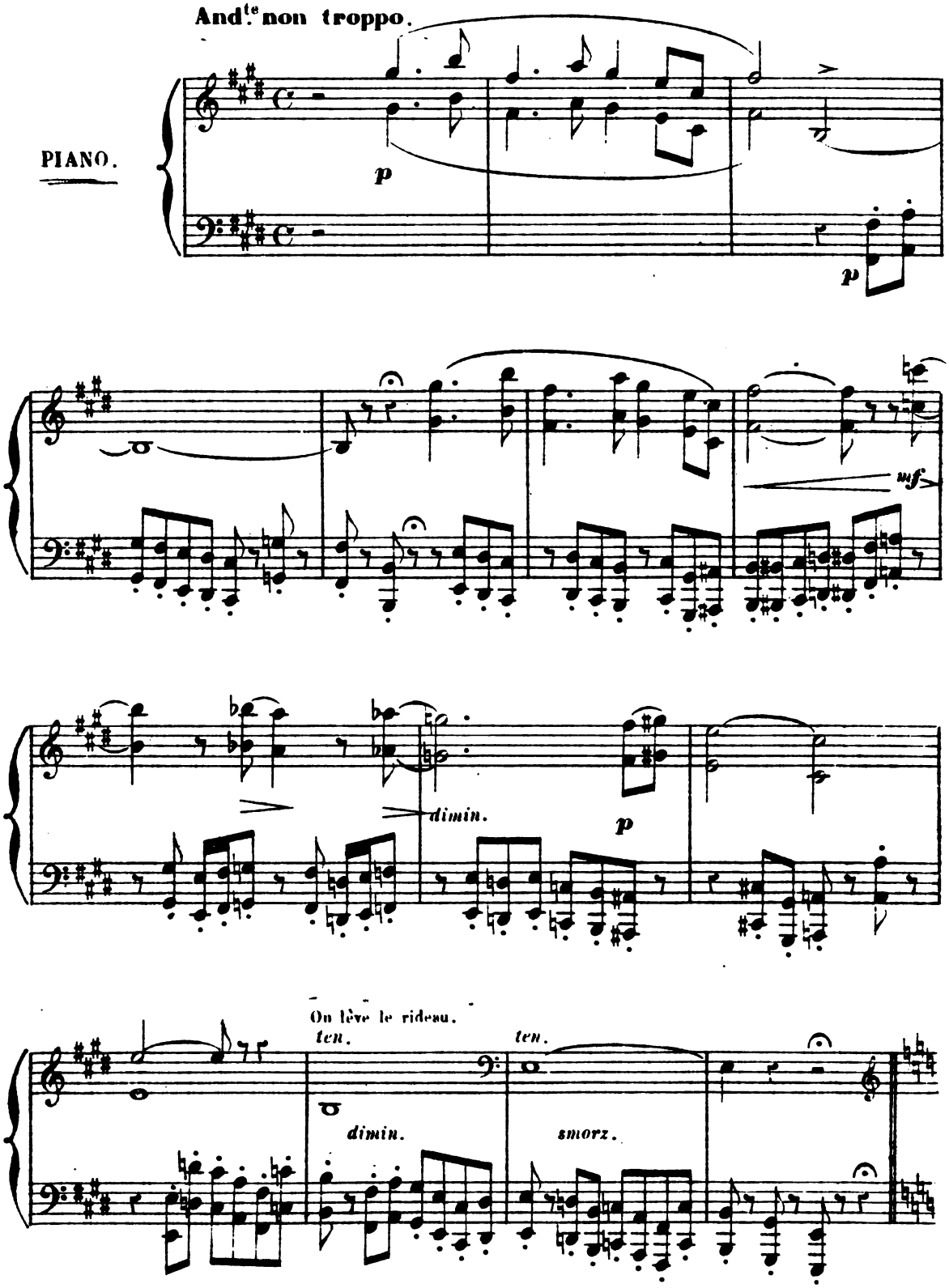
— INTRODUCTION. —

N° 5.

— RÉCIT ET CANTABILE —

And.te non troppo.

PIANO.



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RÉCIT.

— All.o agitato.

— FRANCESCA. (entrant vivement suivie de Guido. Un voile de mariée couvre son front.)

FRANCESCA.

GUIDO.

— All.o agitato. —

PIANO.

ff

— FRANCESCA. Récit.

f Non! non! plu-tôt la mort que cet hy-men mau-

ff Récit.

— GUIDO.

poco rit.

F. - dit! — Hé - las! — souviens-toi des pros-

f

p suivez.

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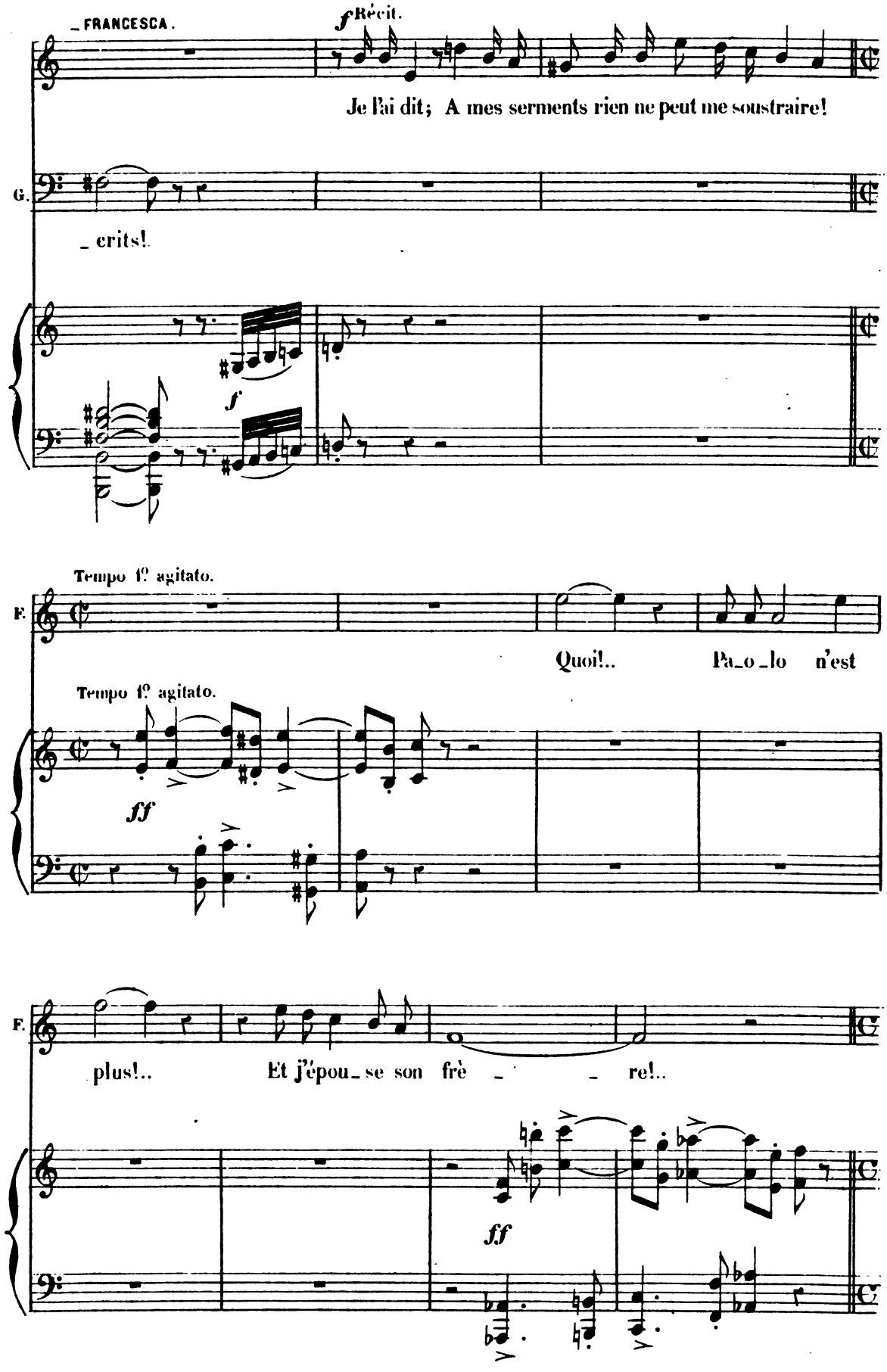

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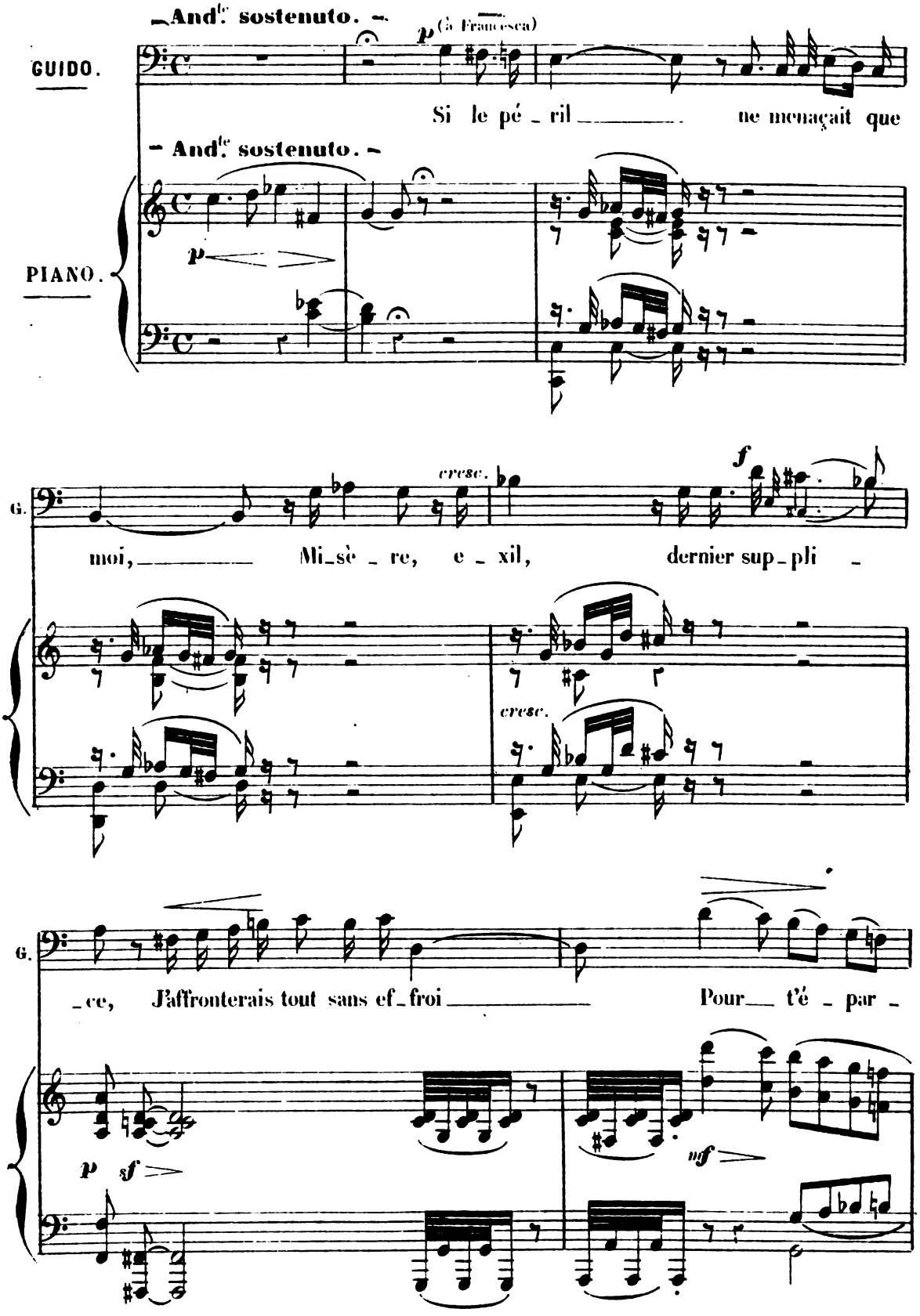
CANTABILE



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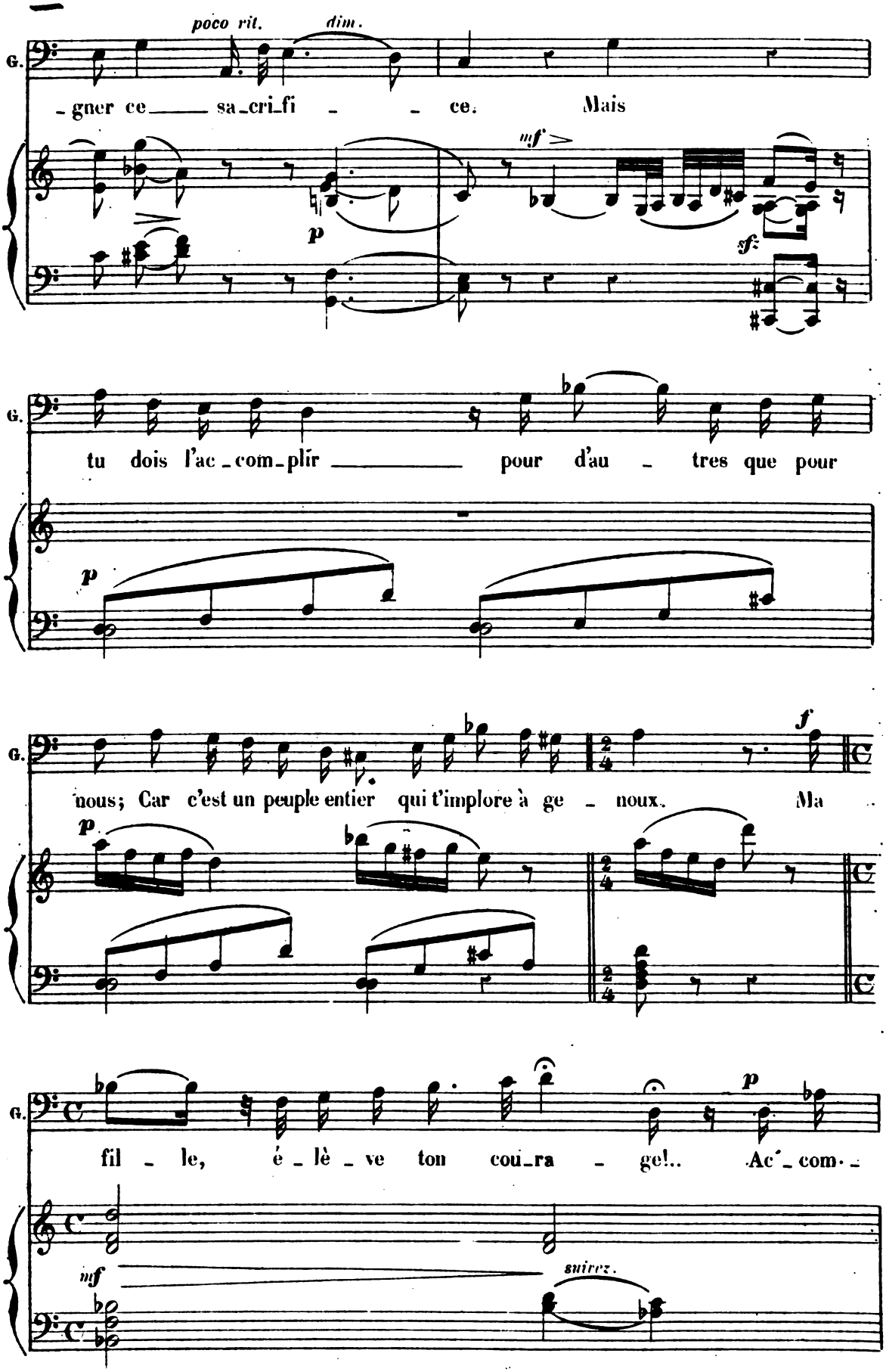

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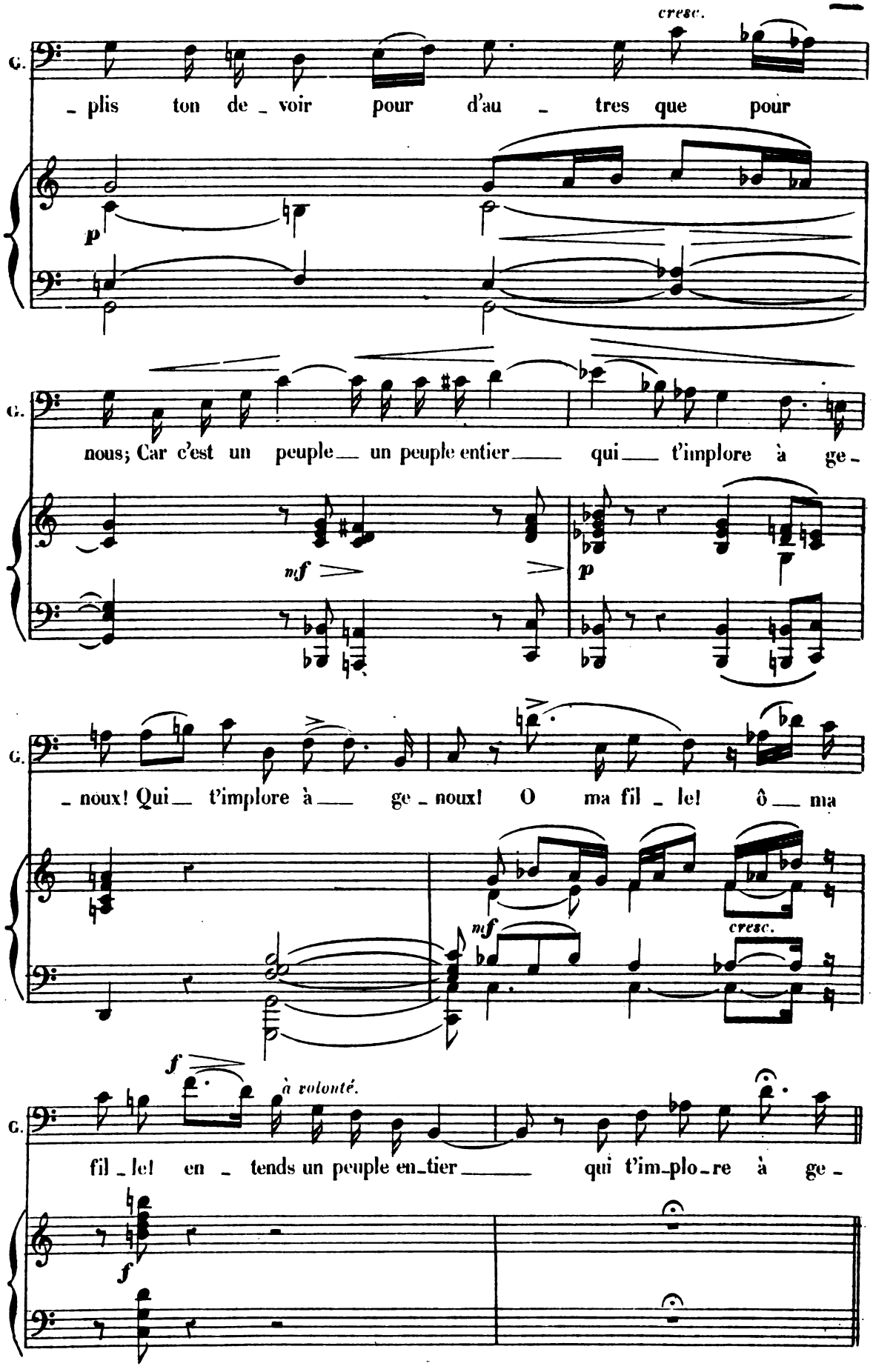

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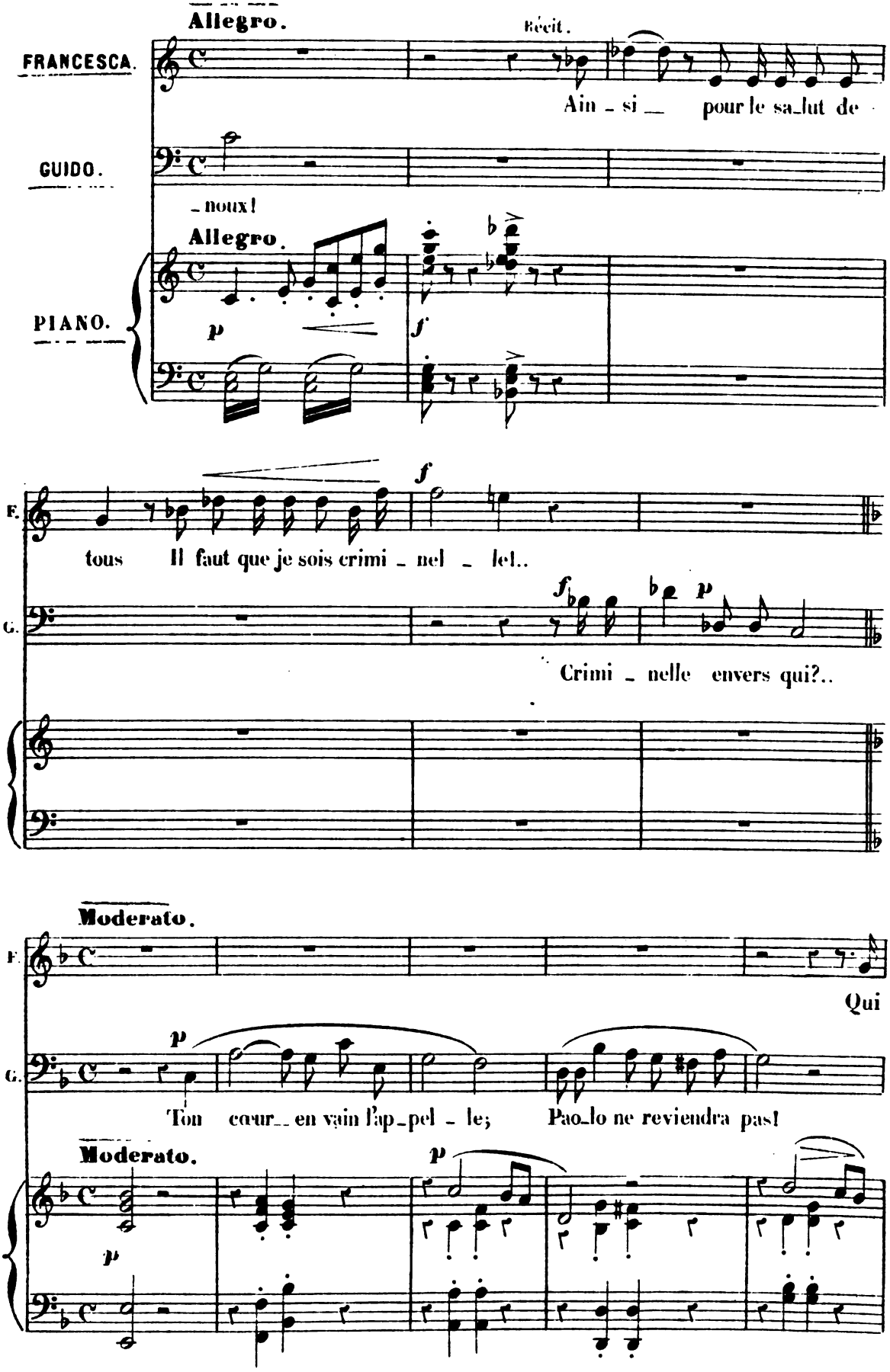
RÉCIT



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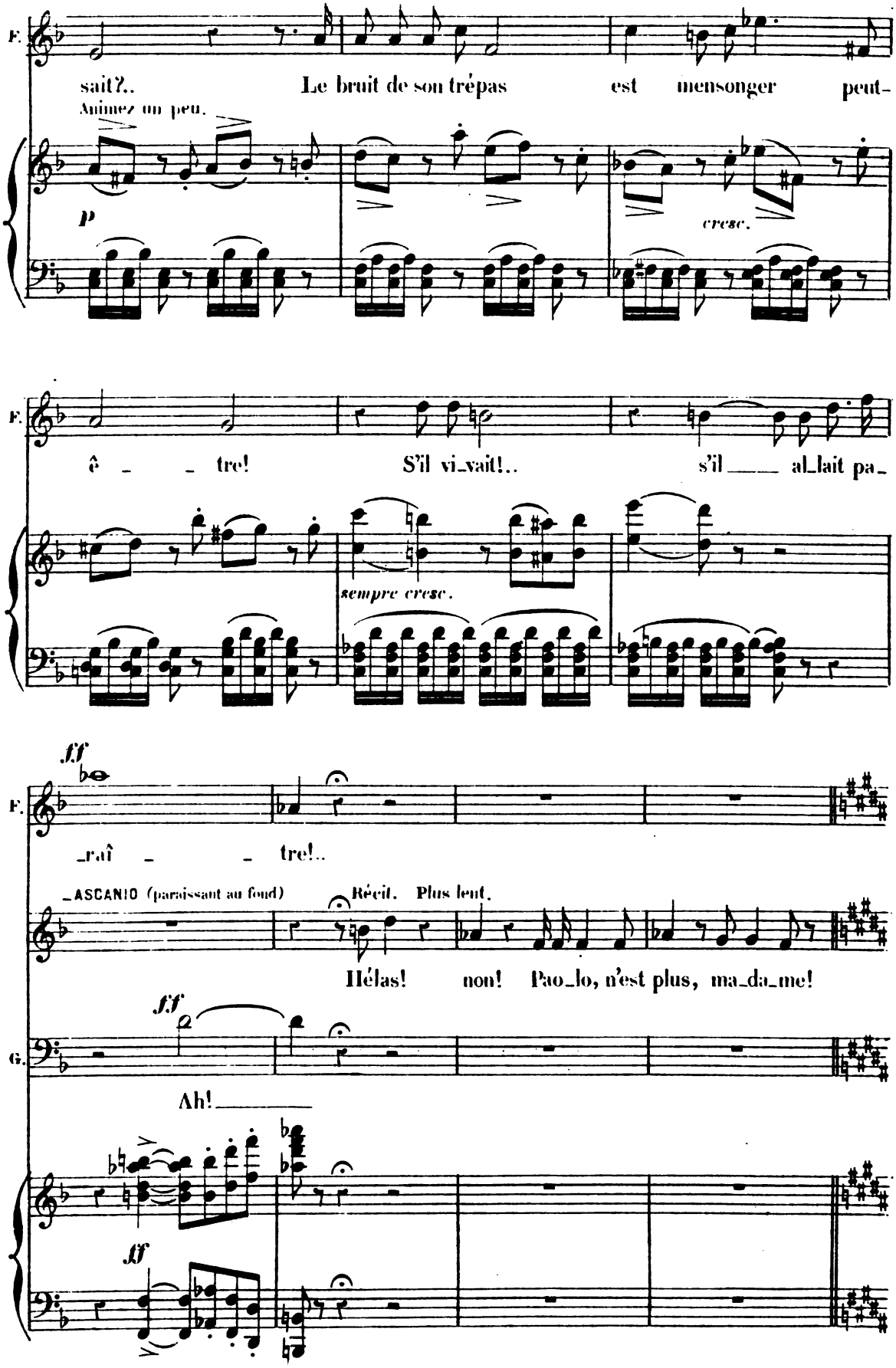

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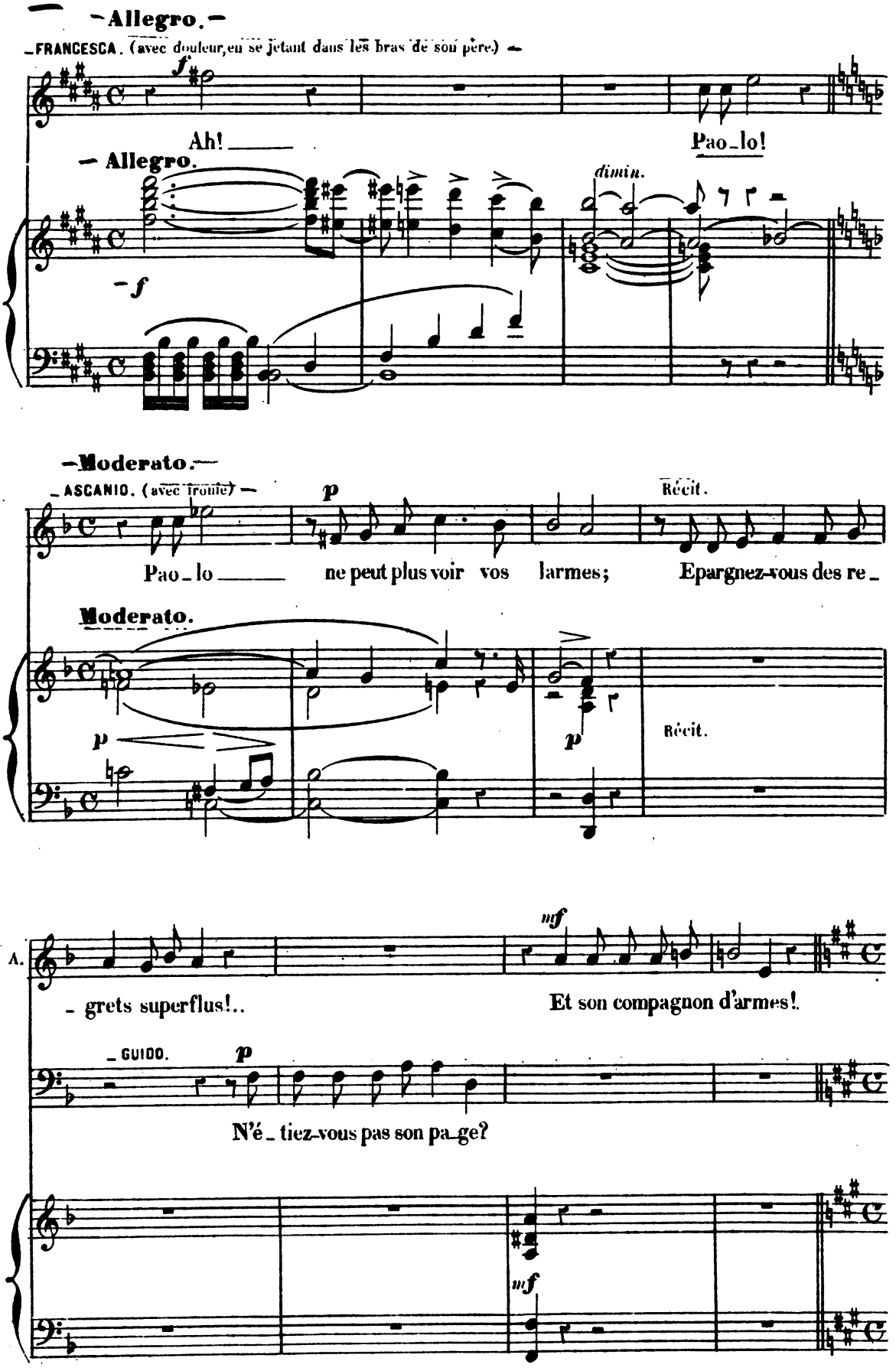

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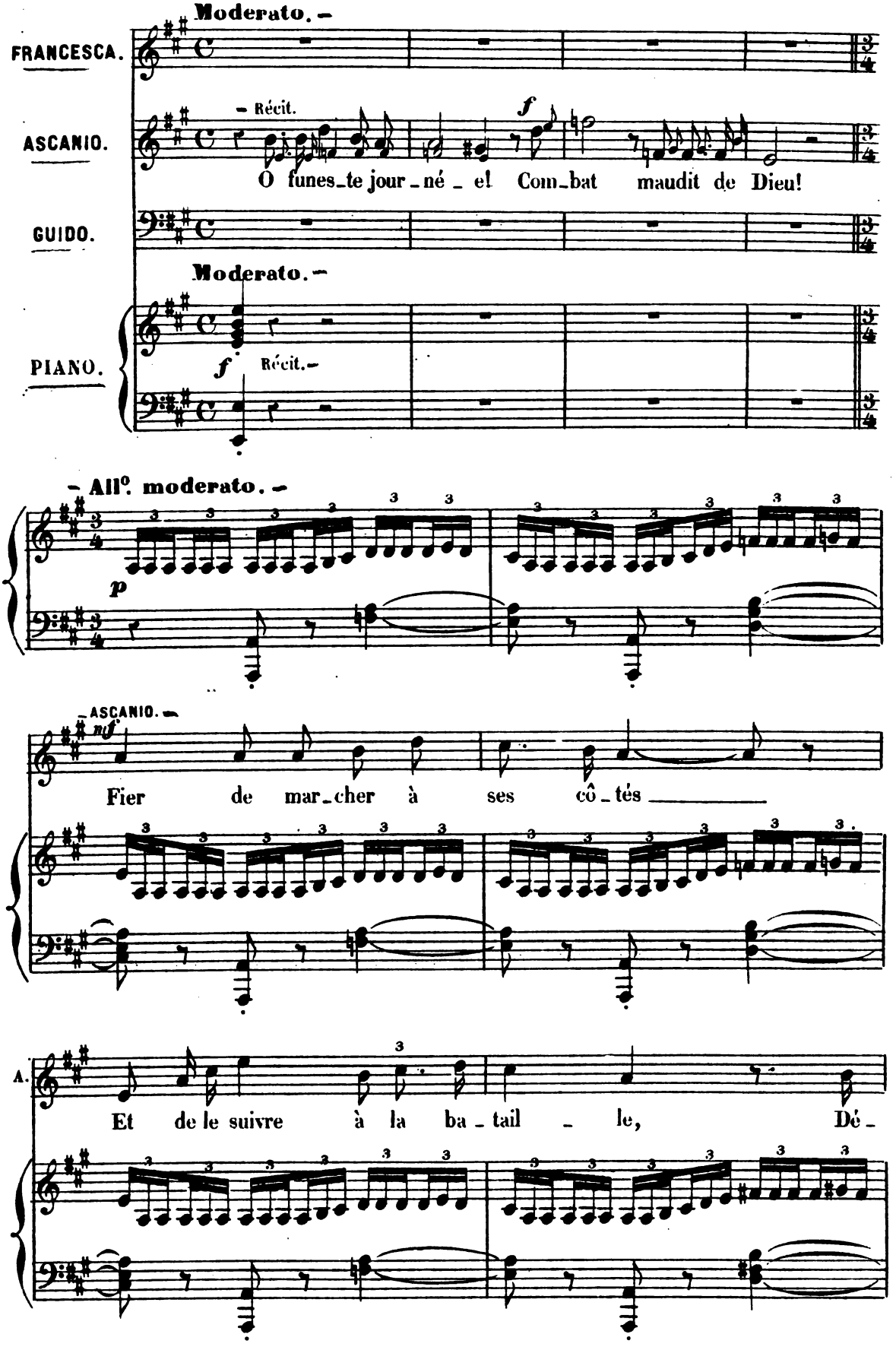
N° 6

- TRIO -



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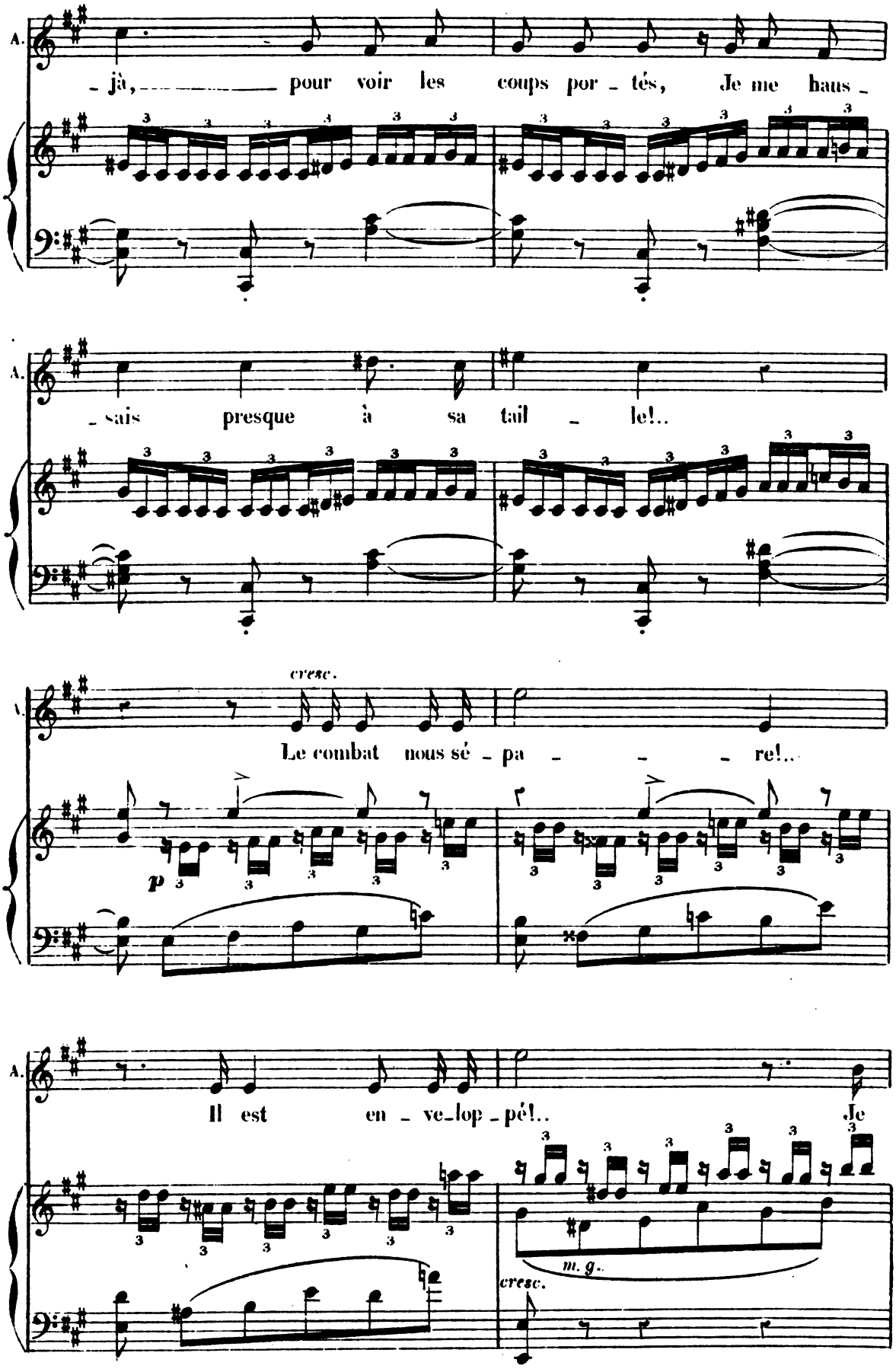

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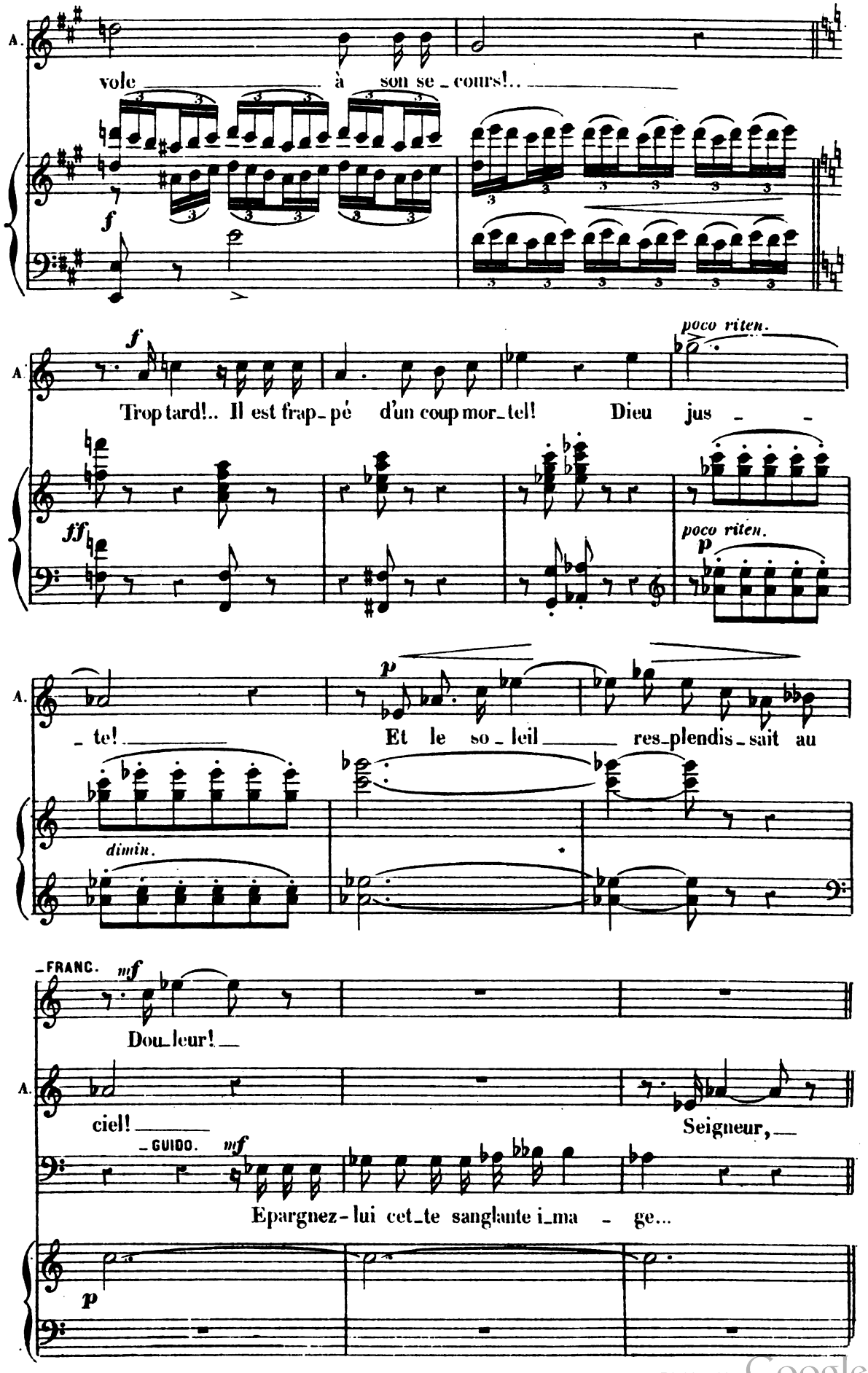

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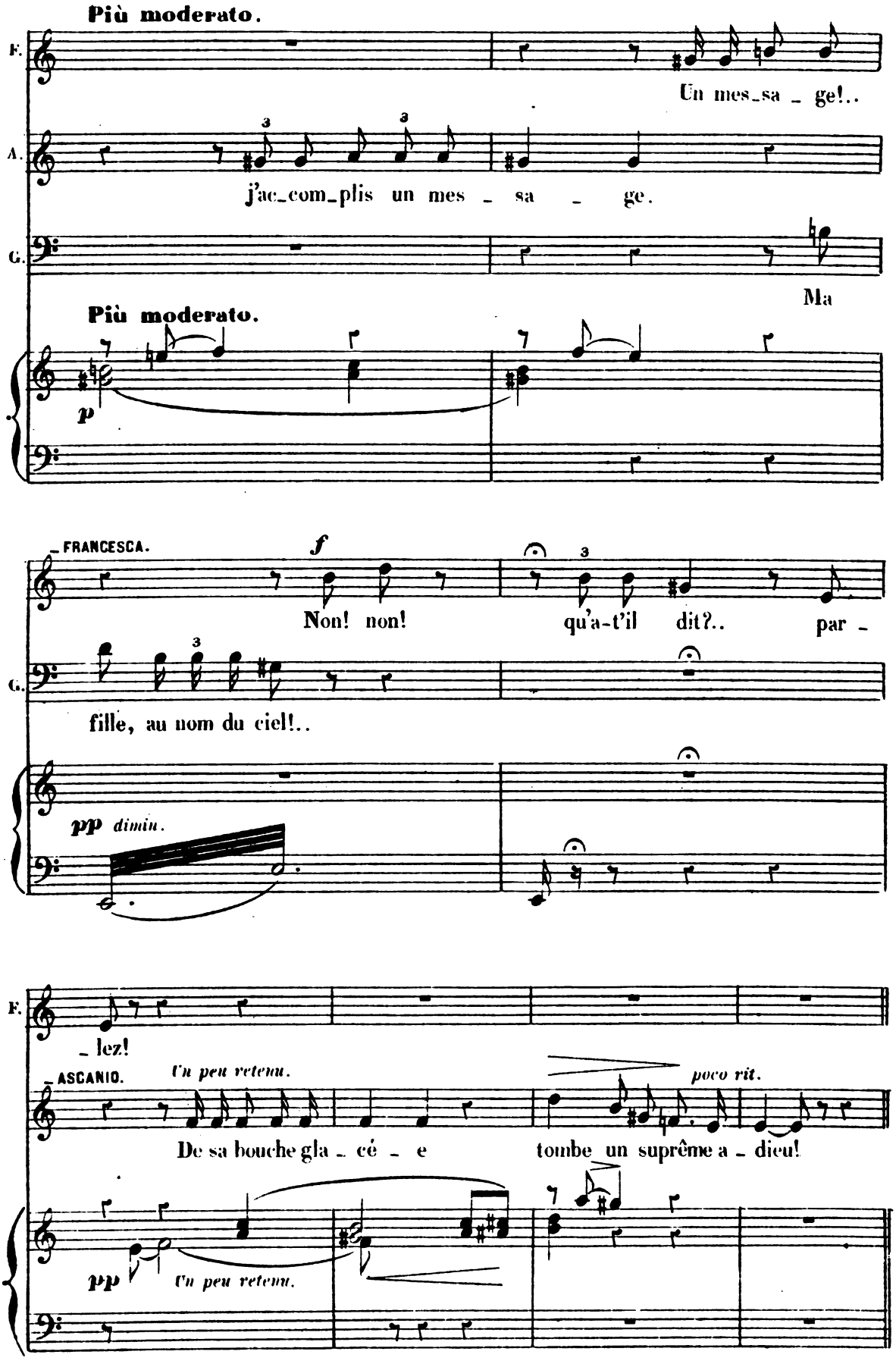

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Andantino. (avec expression)

– ASCANIO.

p Va, dit-il, lui por – ter ___ Ma dernière pen – sée!

Andantino. *pp*

pp

poco cresc.

A. El – le n'a plus d'é – poux!.. ___ Je la confie à

sf

– FRANC.

Mon Pa – o – lo n'est plus!. ___

A. Dieu!

– GUIDO. *dim.*

C'est le der – nier a – dieu!..

p

– ASCANIO. *p*

– FRANC: (commençant à comprendre Ascanio et avec une émotion croissante.)

Animez un peu.

___ Il se croyait ai – mé, mada – me!.. ___ Il se croyait ai – mé?..

Animez un peu.

pp *f* *p*

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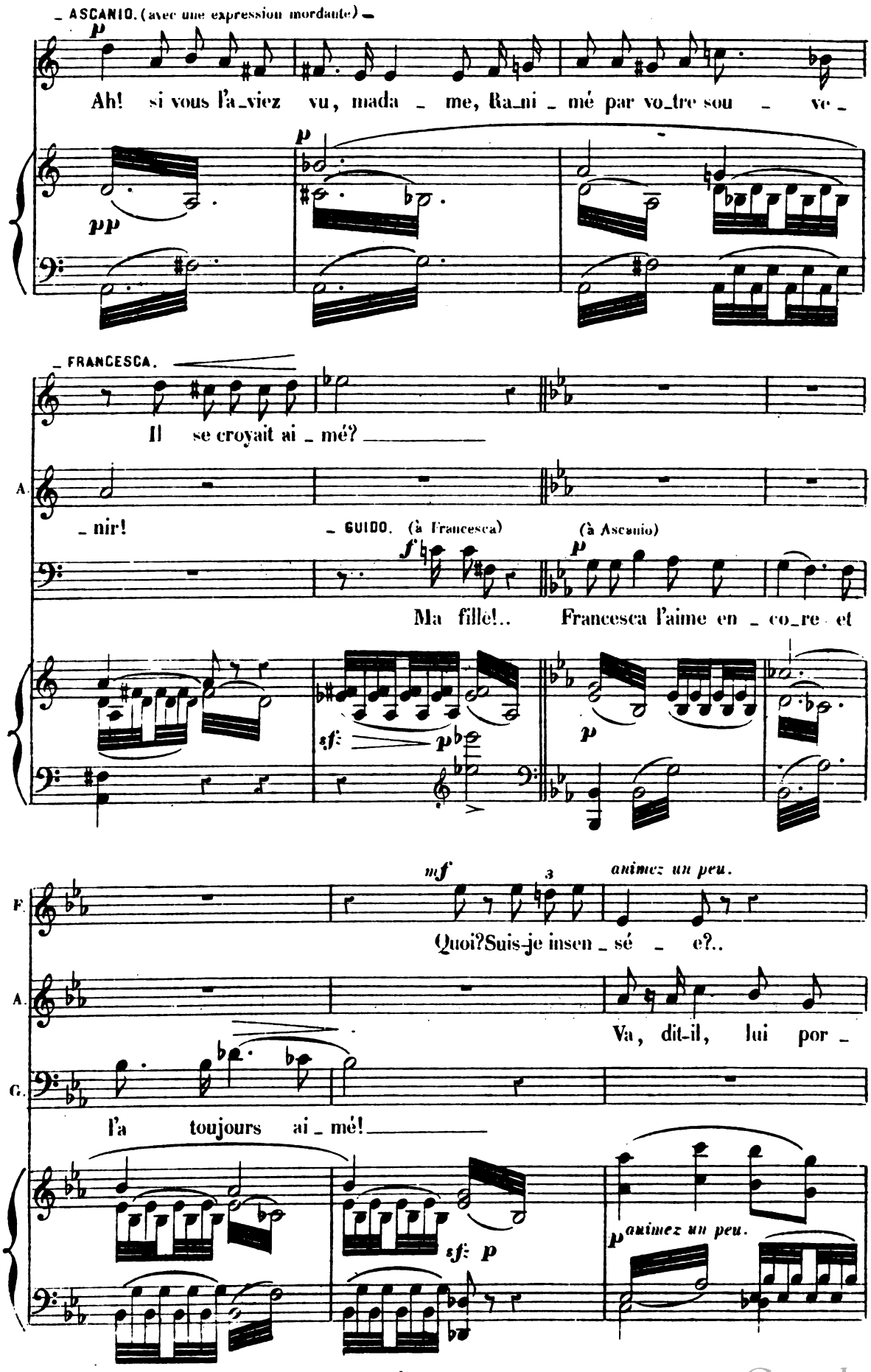

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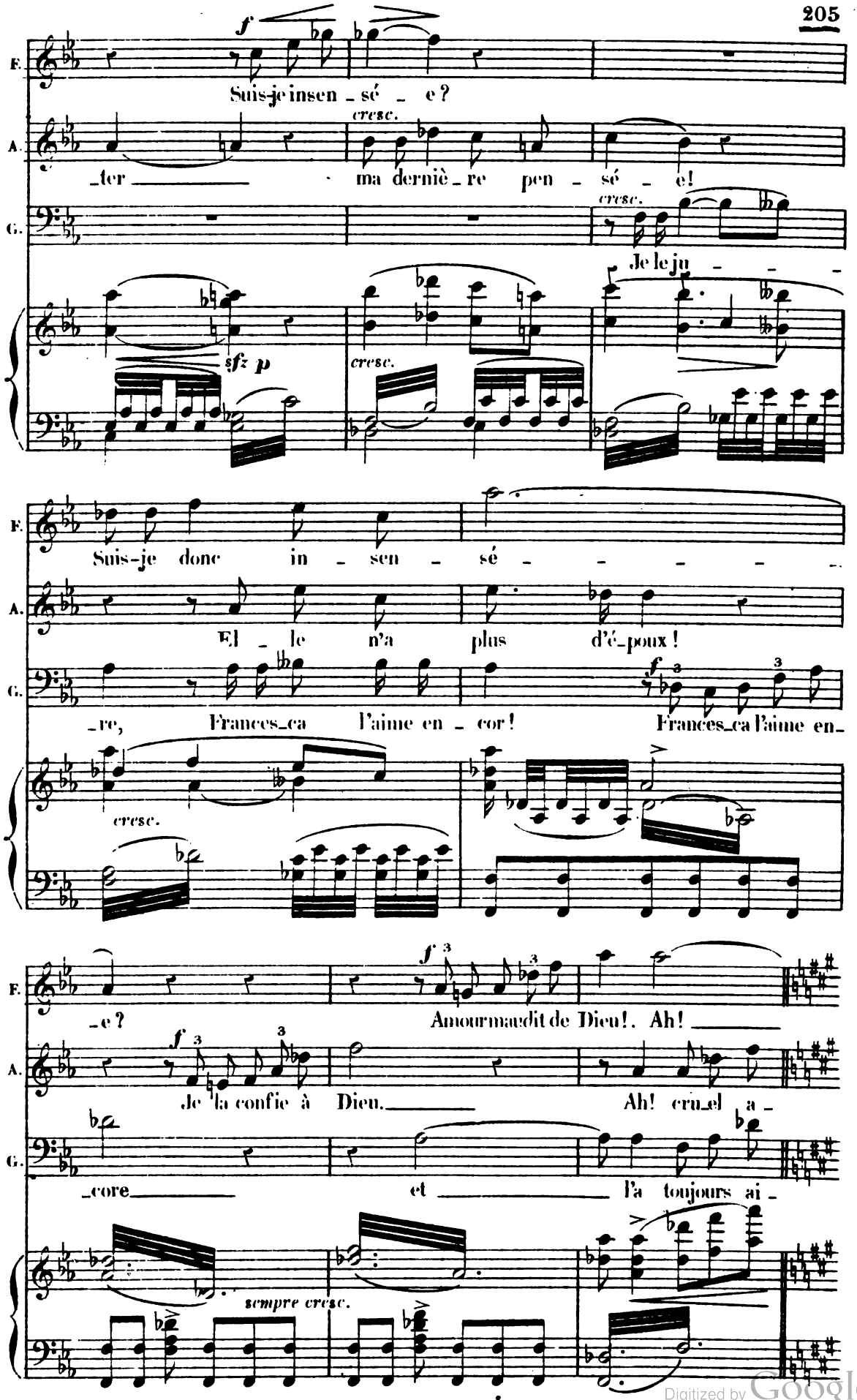

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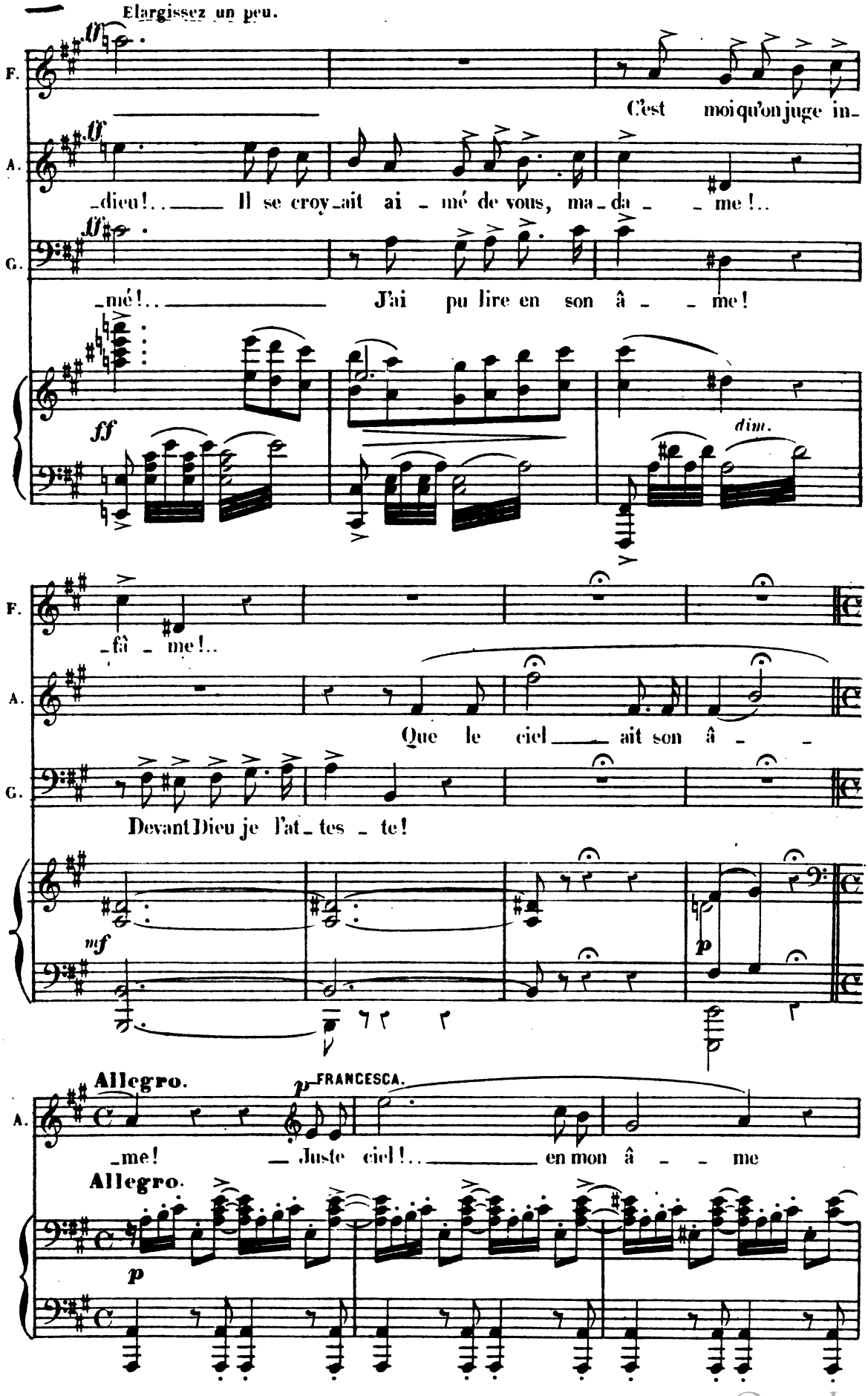

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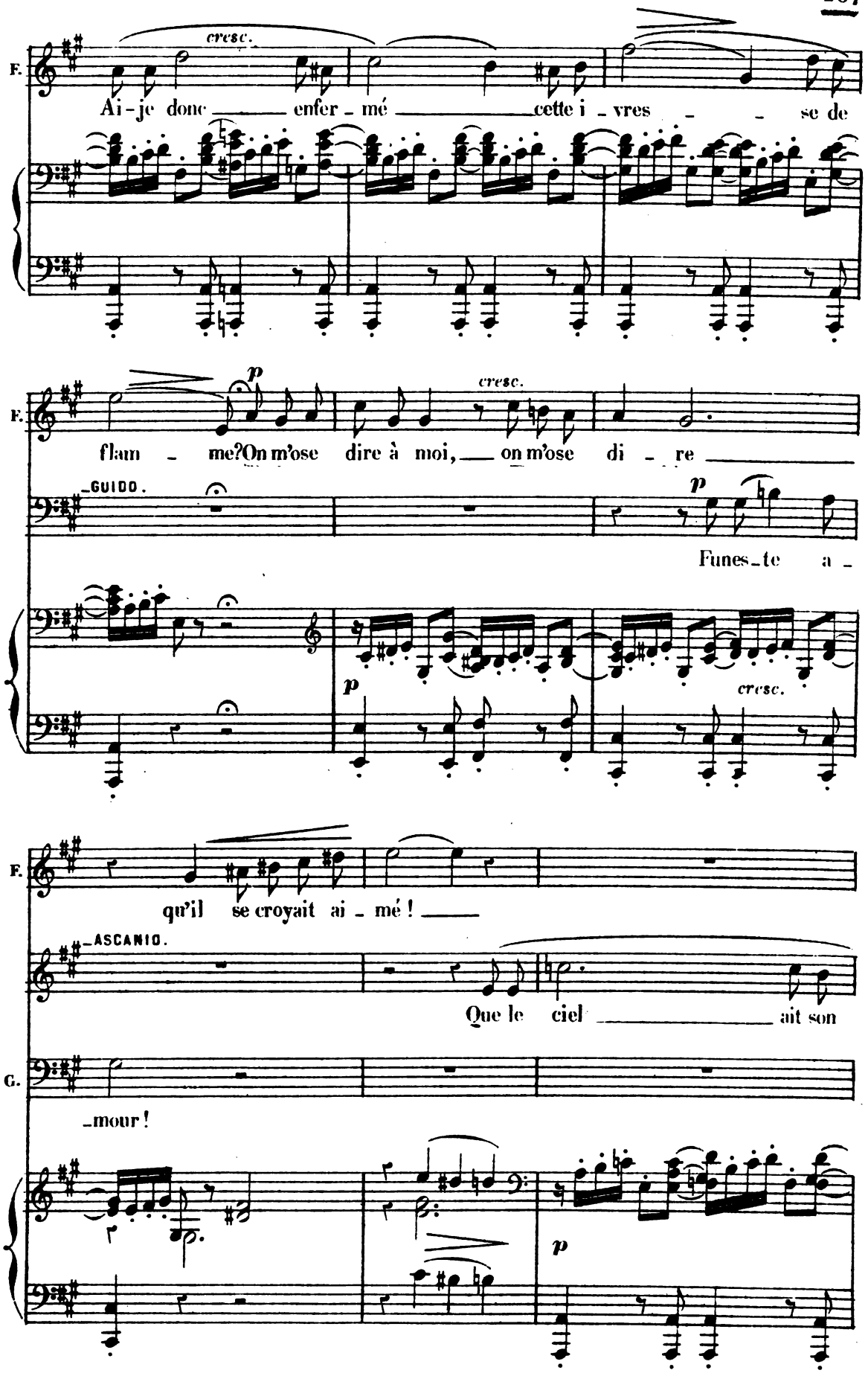

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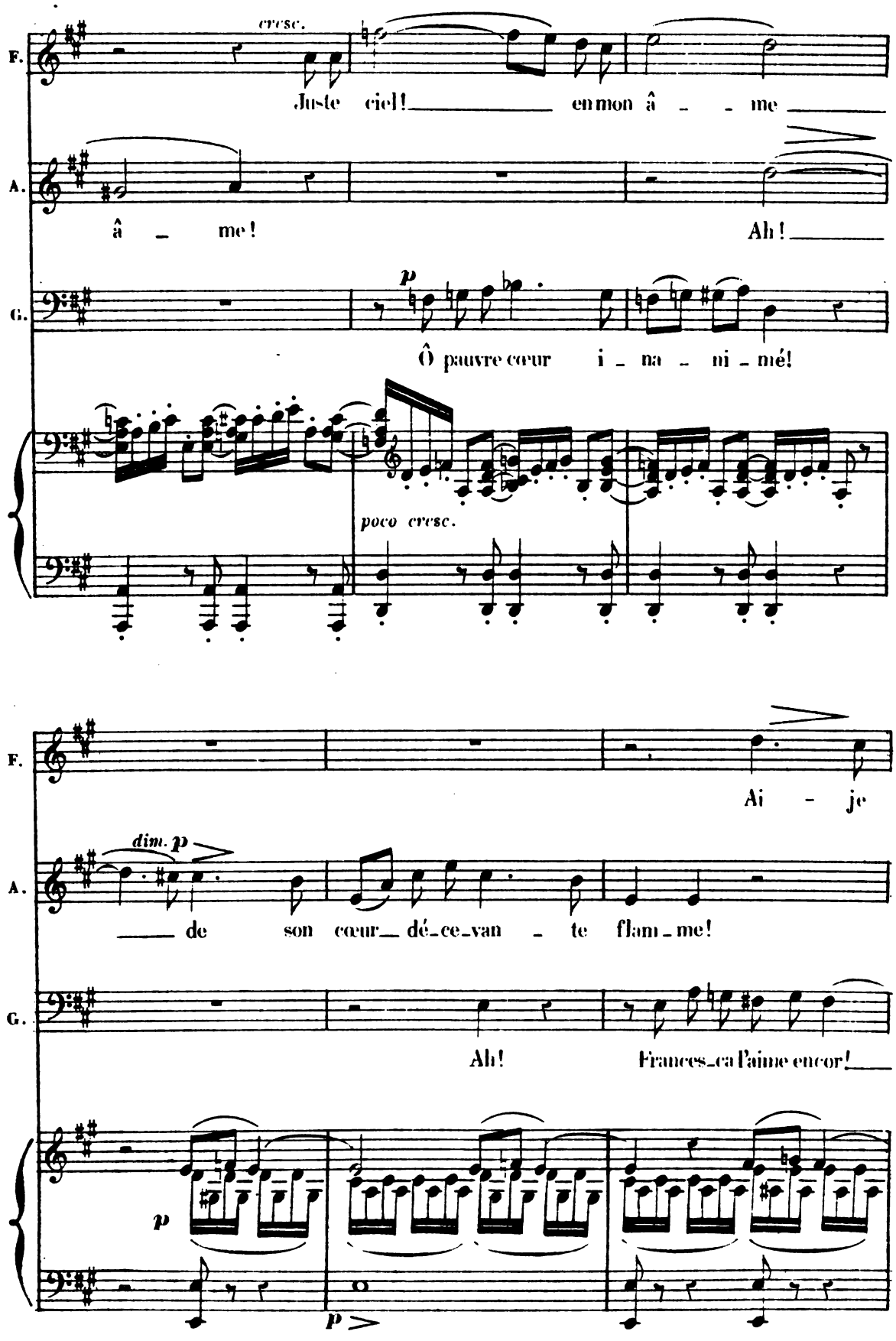

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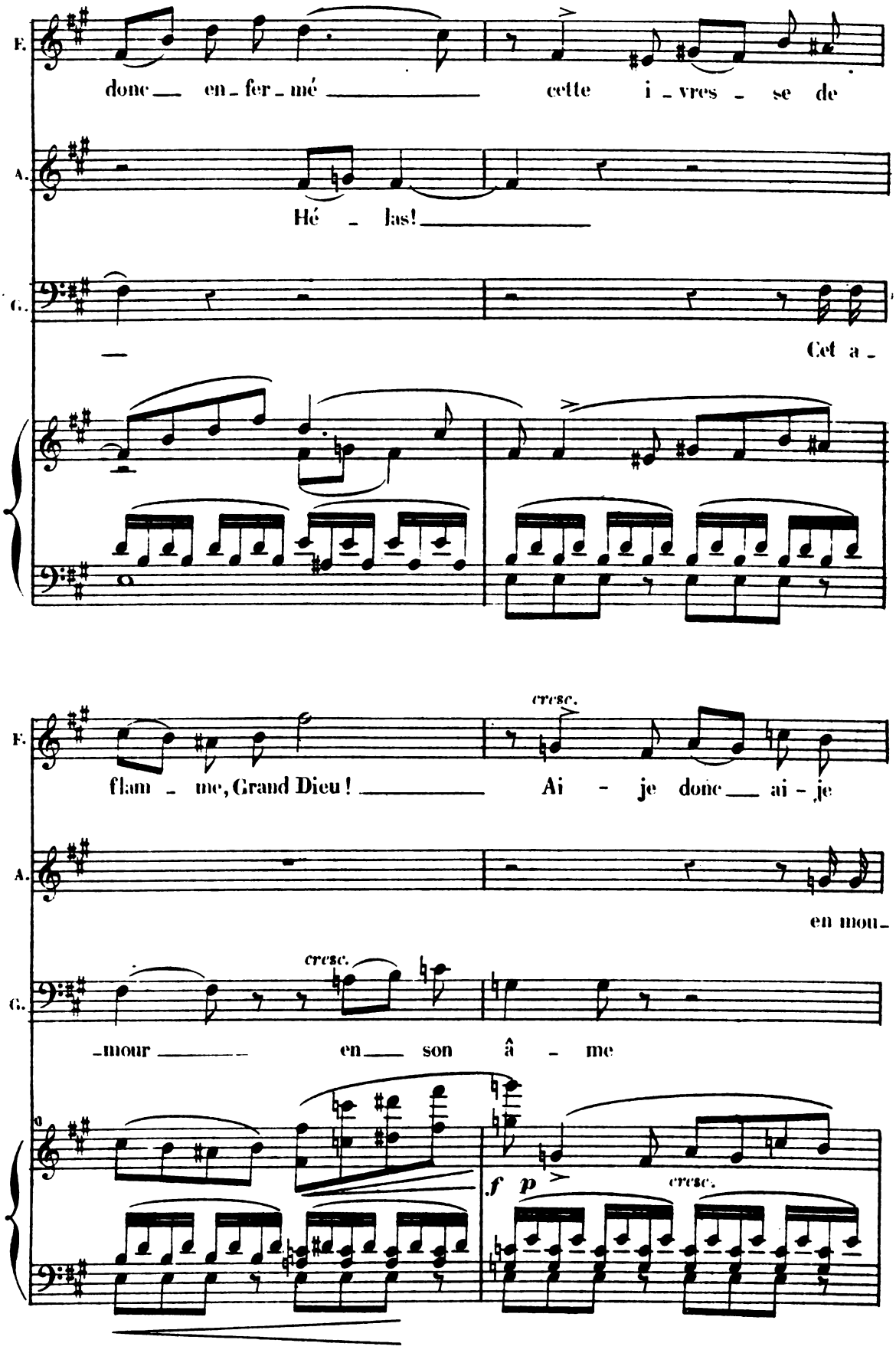

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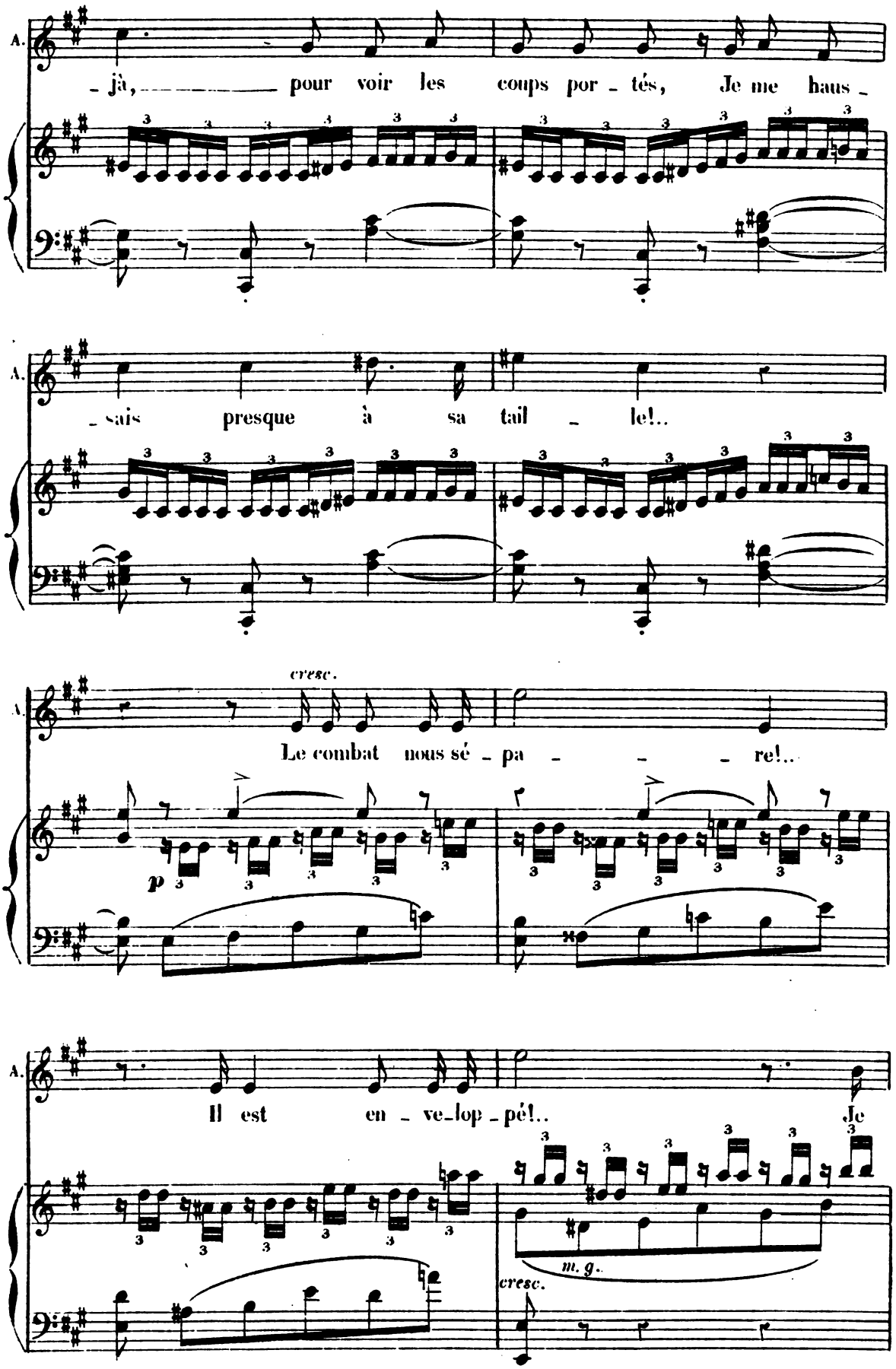

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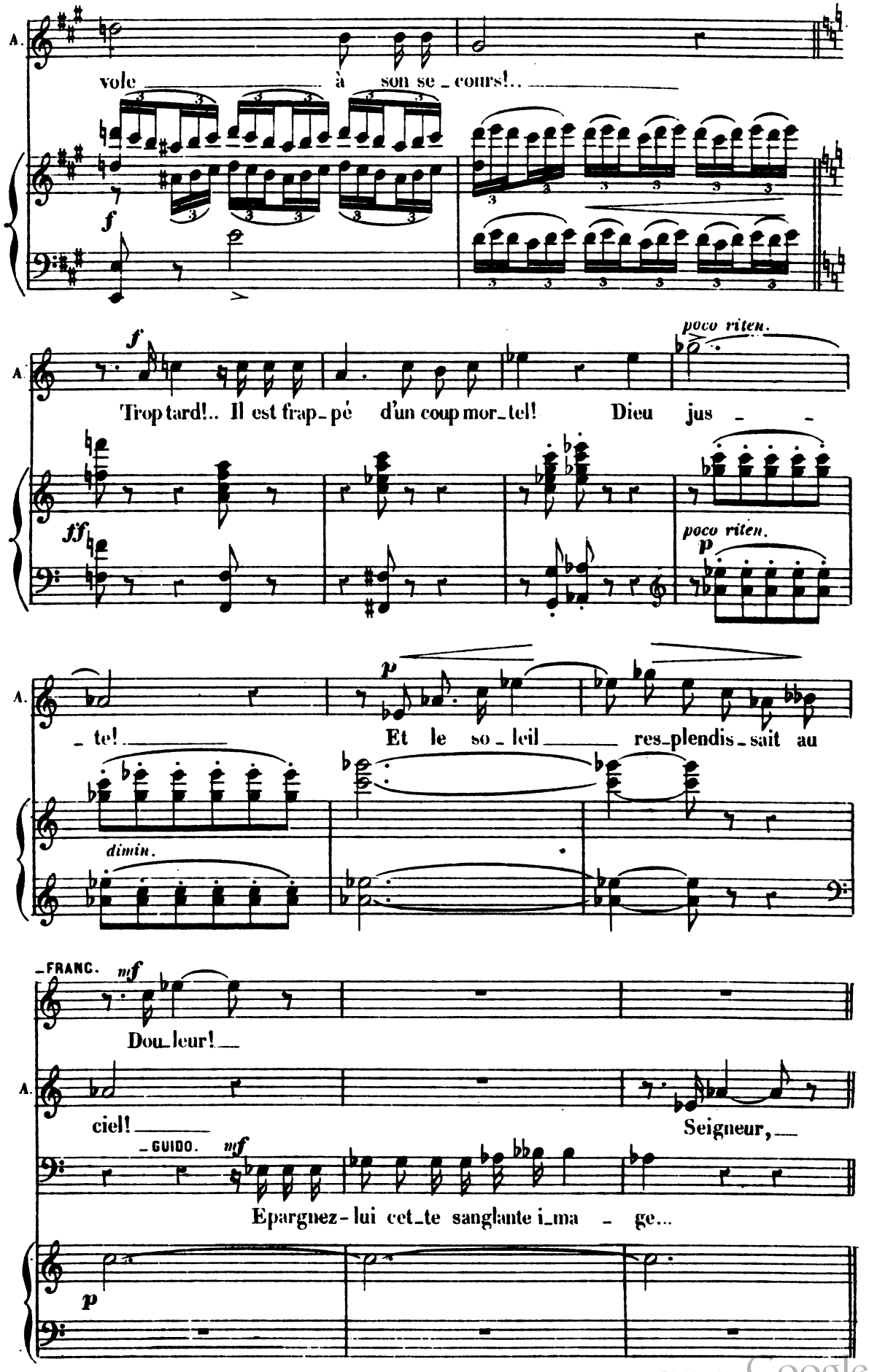

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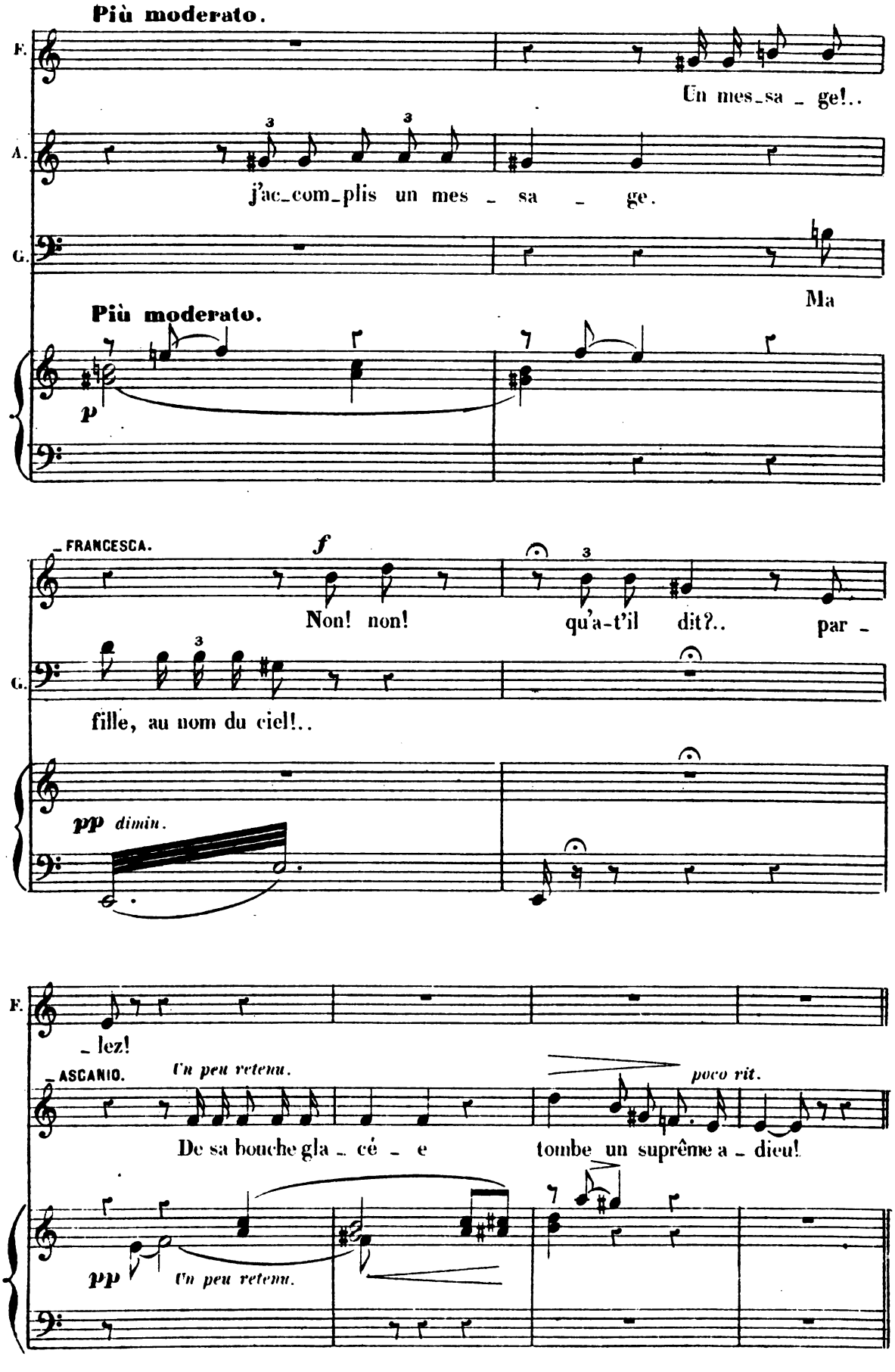

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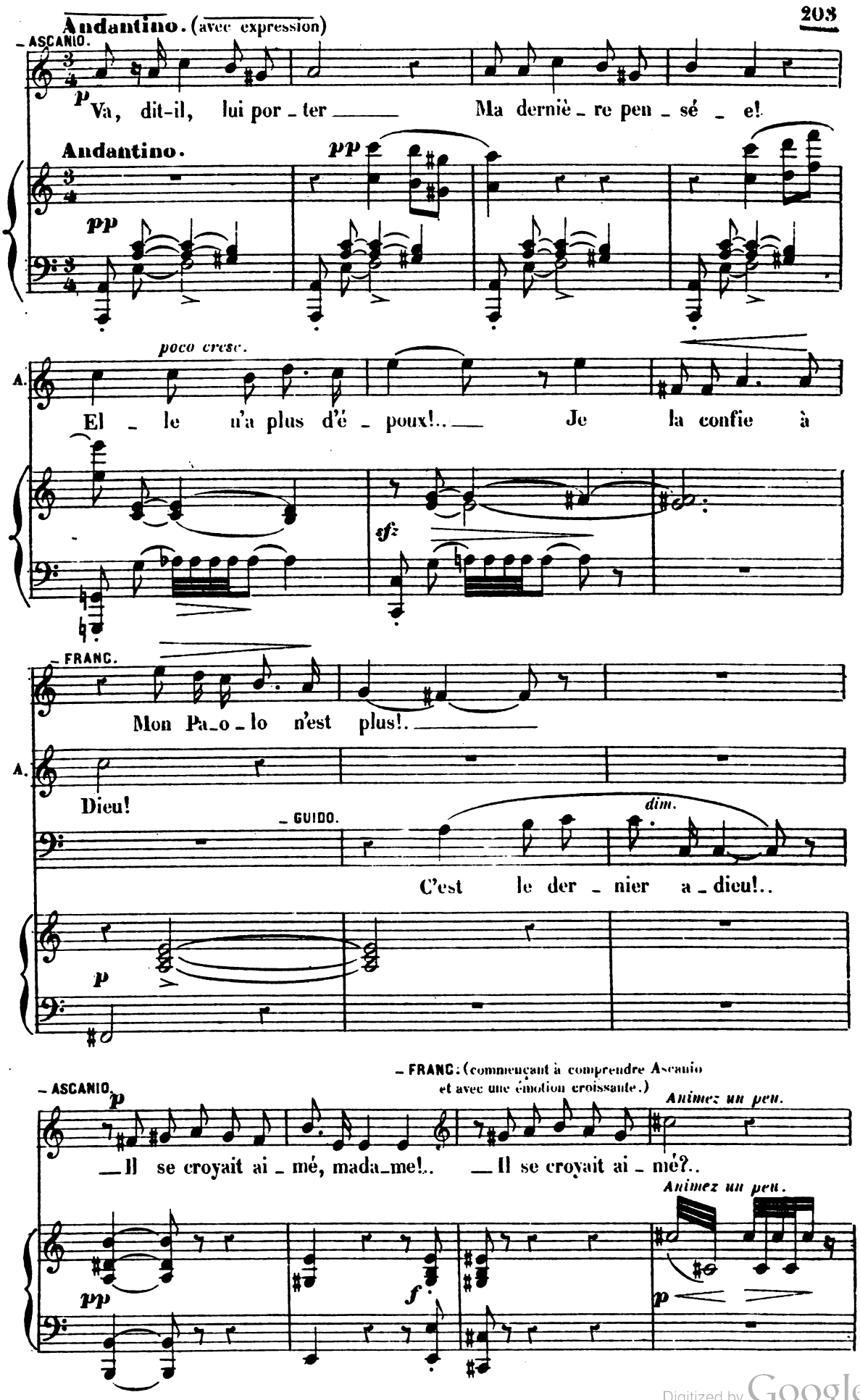

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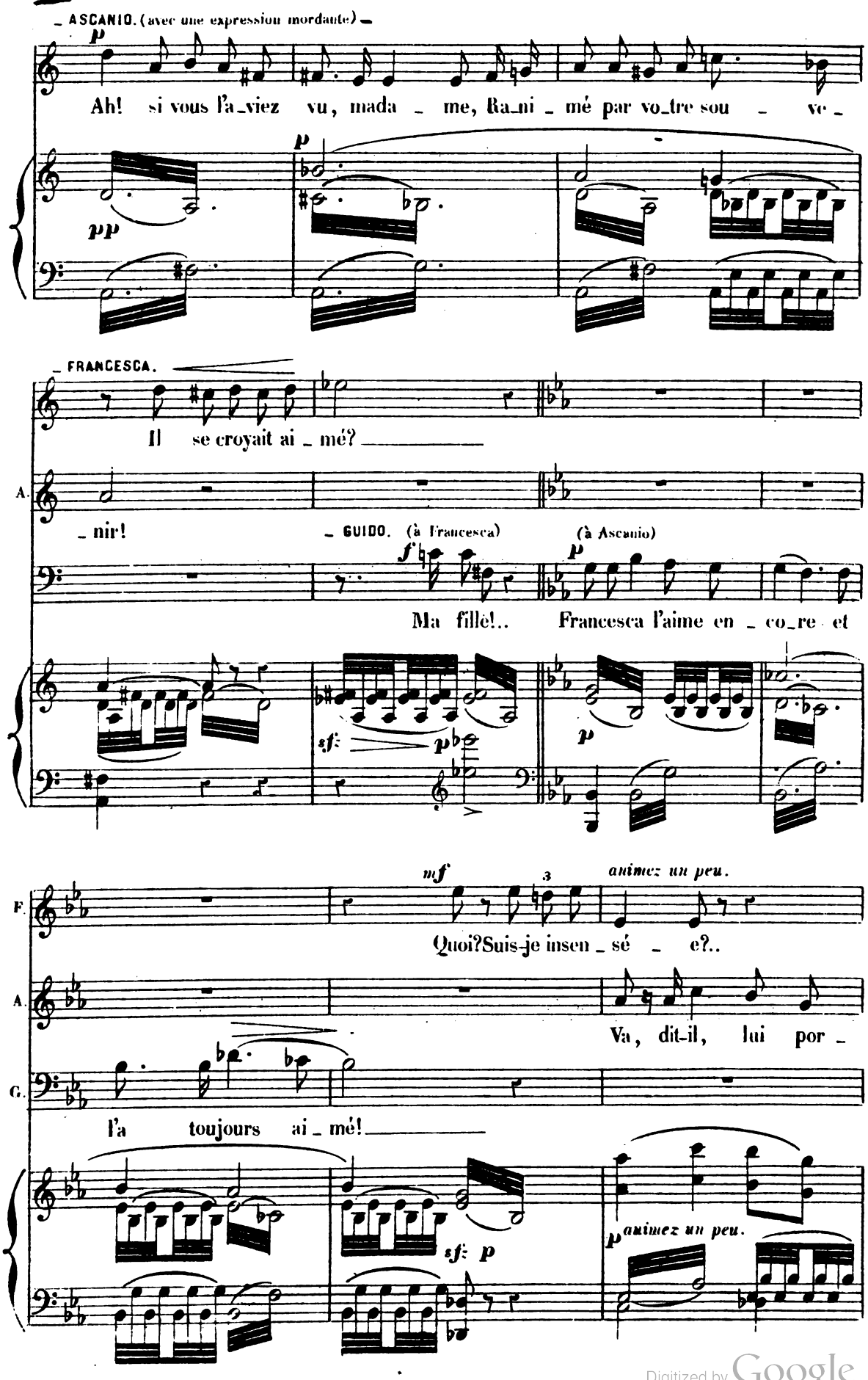

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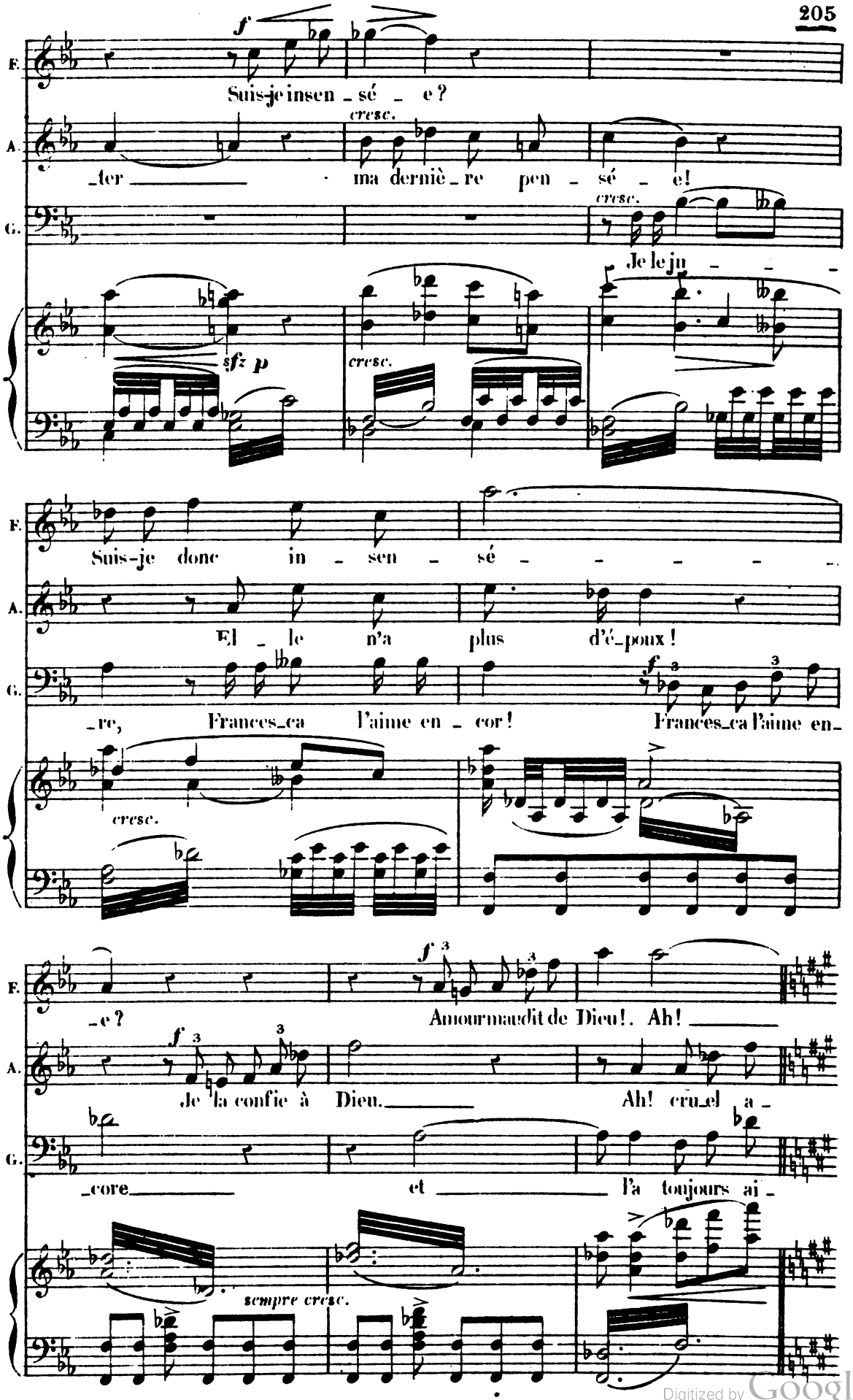

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Elargissez un peu.

F. *ff* C'est moi qu'on juge in-

A. *ff* -dieu!... Il se croy-ait ai-mé de vous, ma-da- -me!..

G. *ff* -mé!... J'ai pu lire en son â- -me!

ff *dim.*

F. -fâ- -me!..

A. Que le ciel ait son â- -

G. Devant Dieu je l'at-tes-te!

mf *p*

Allegro. *p* FRANCESCA.

A. -me! Juste ciel!... en mon â- -me

Allegro.

p

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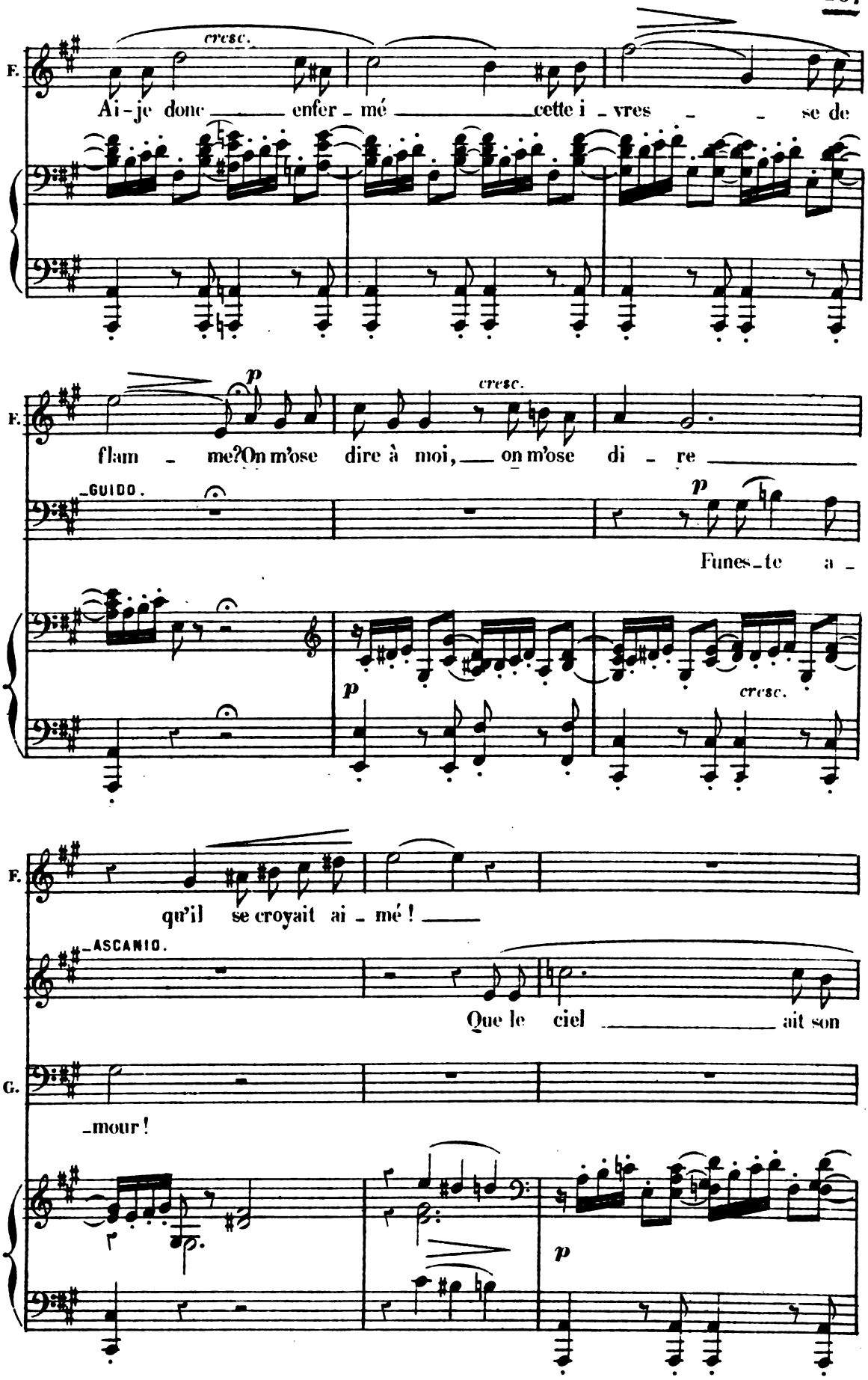

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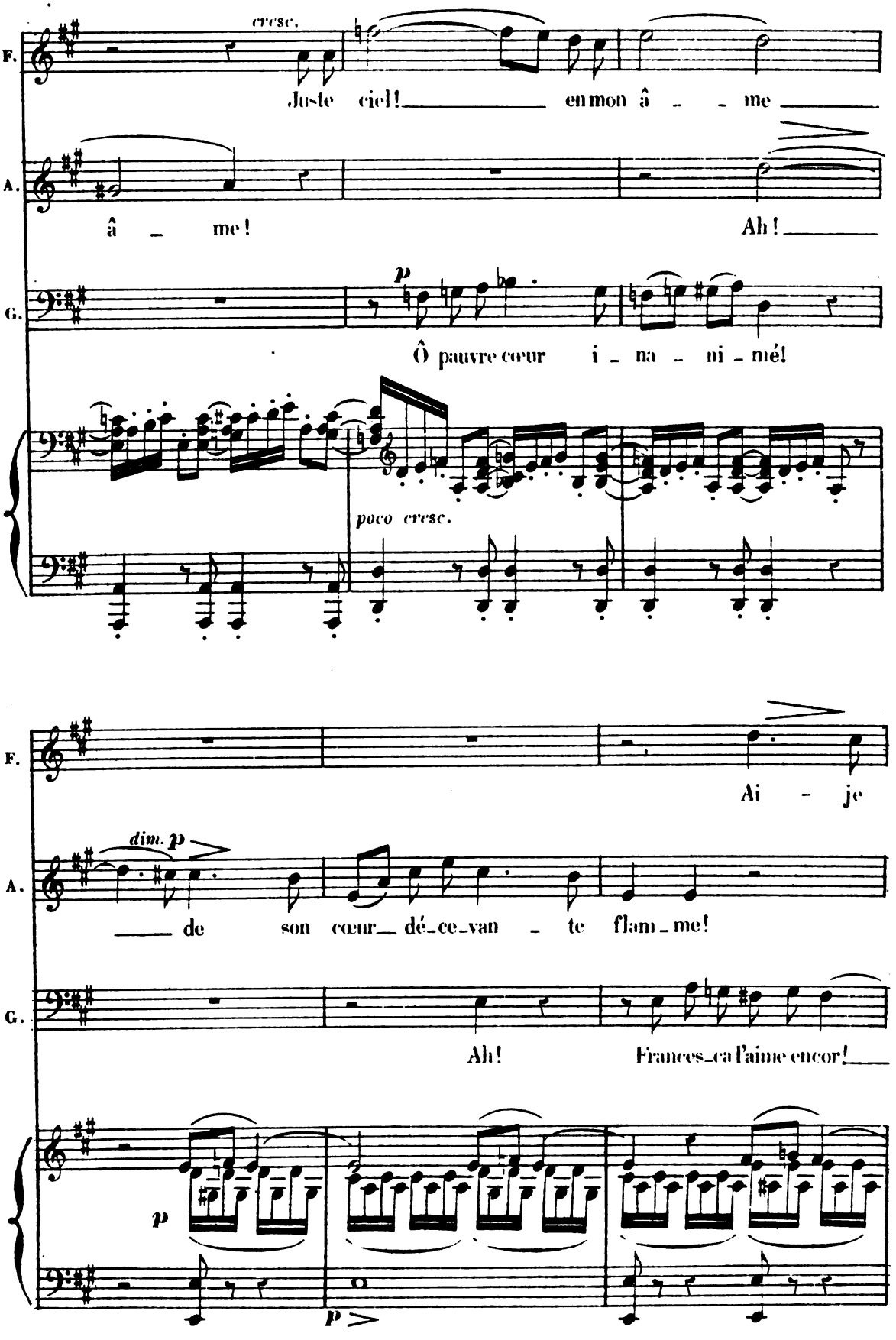

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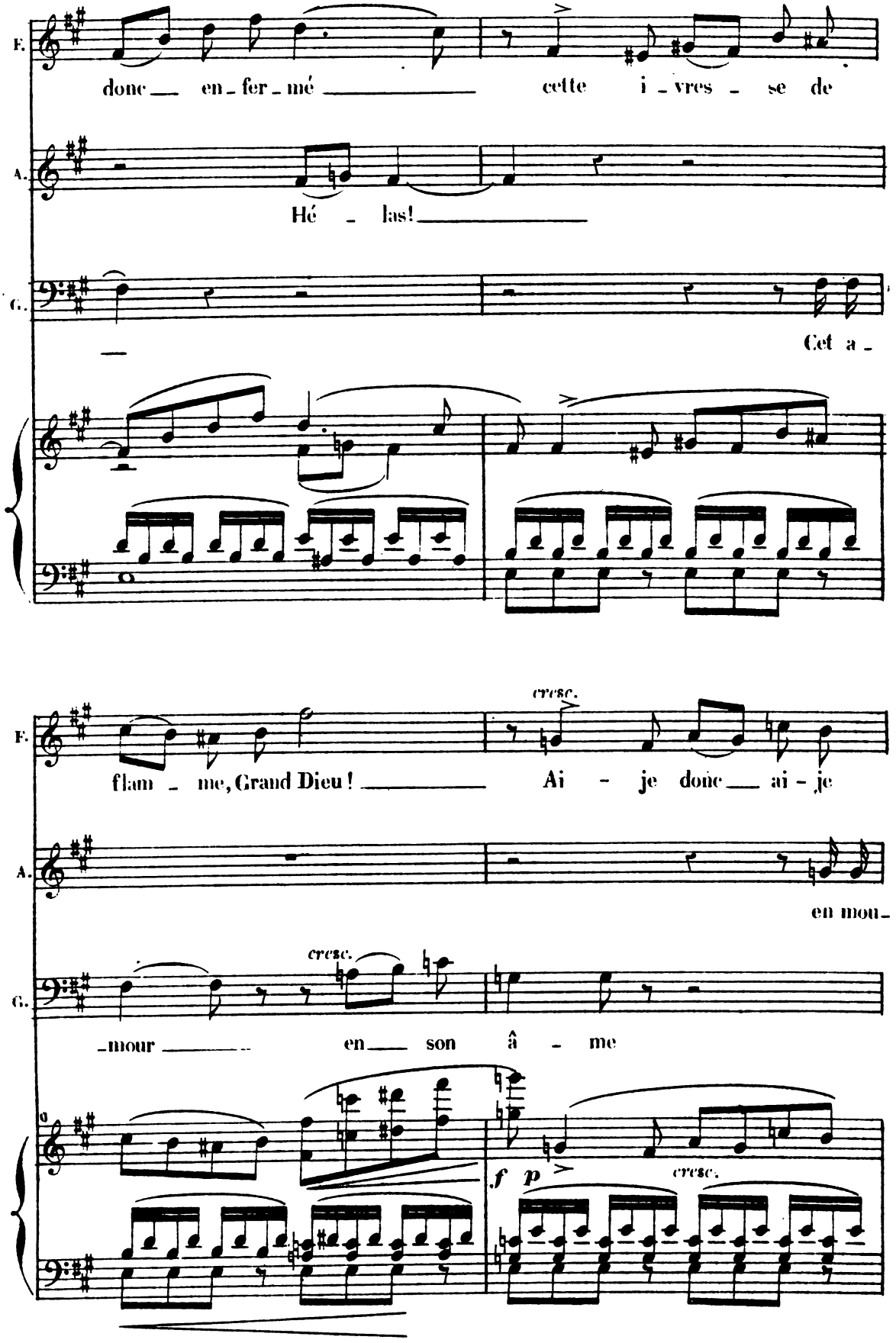

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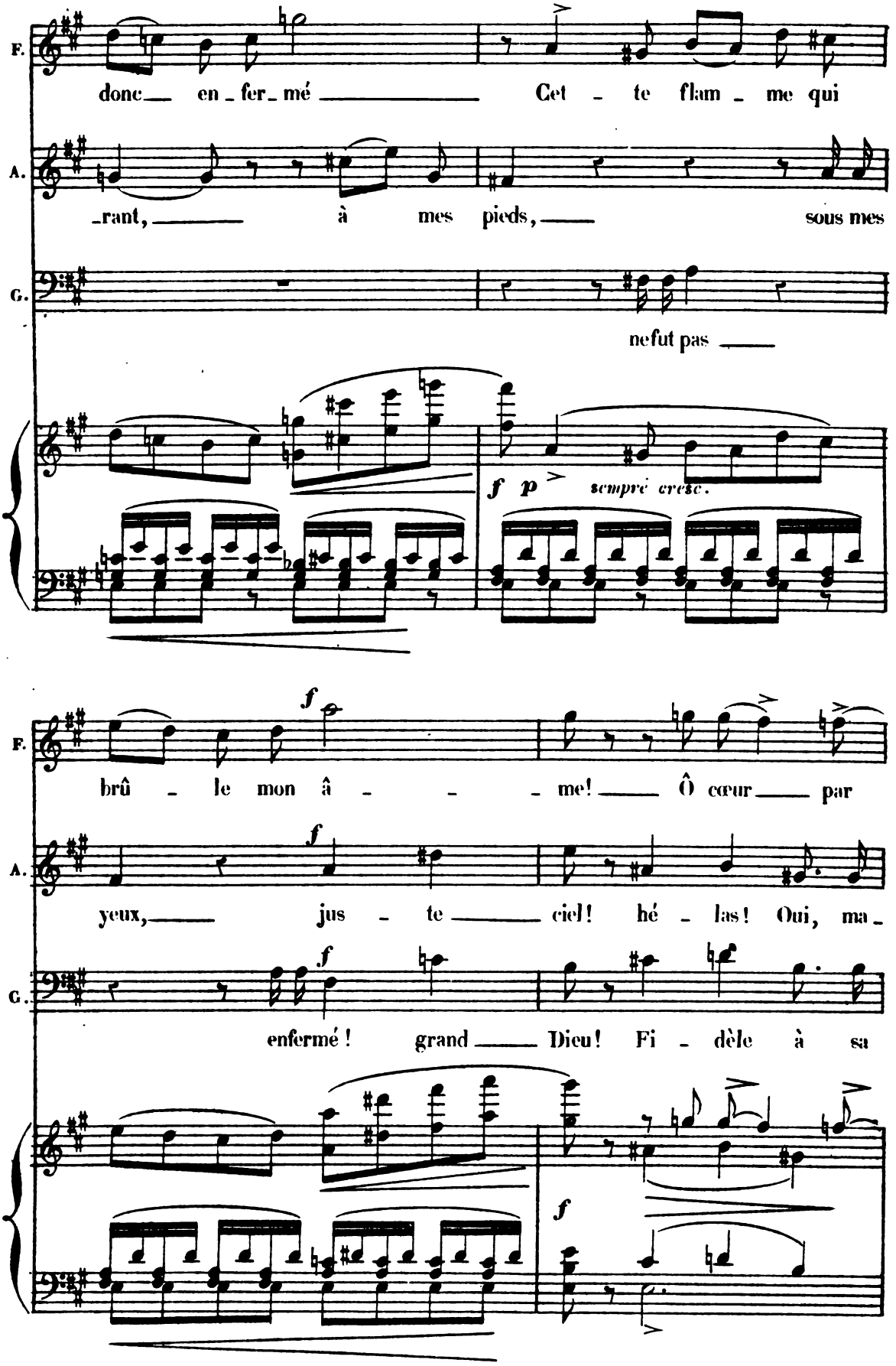

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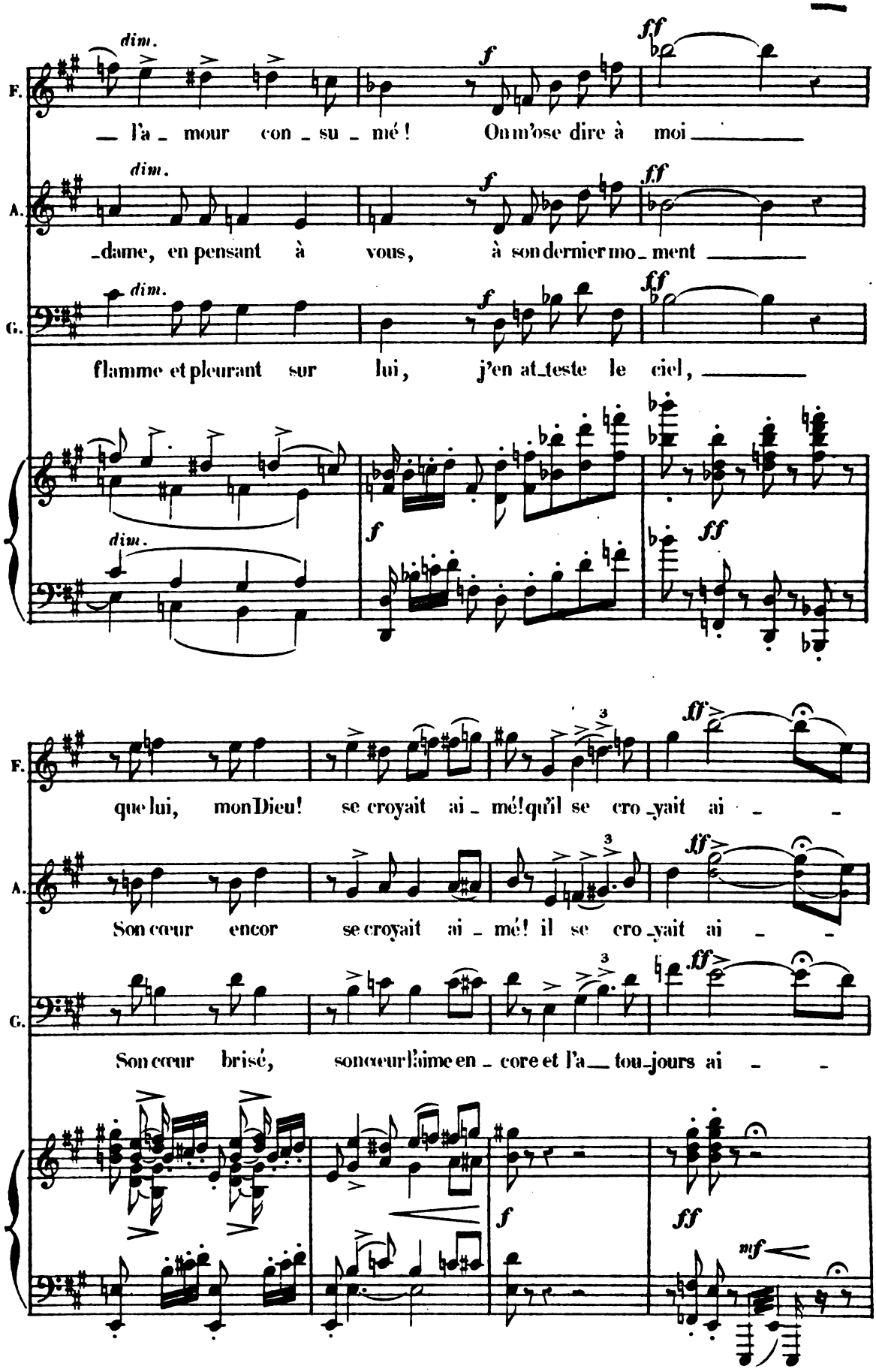

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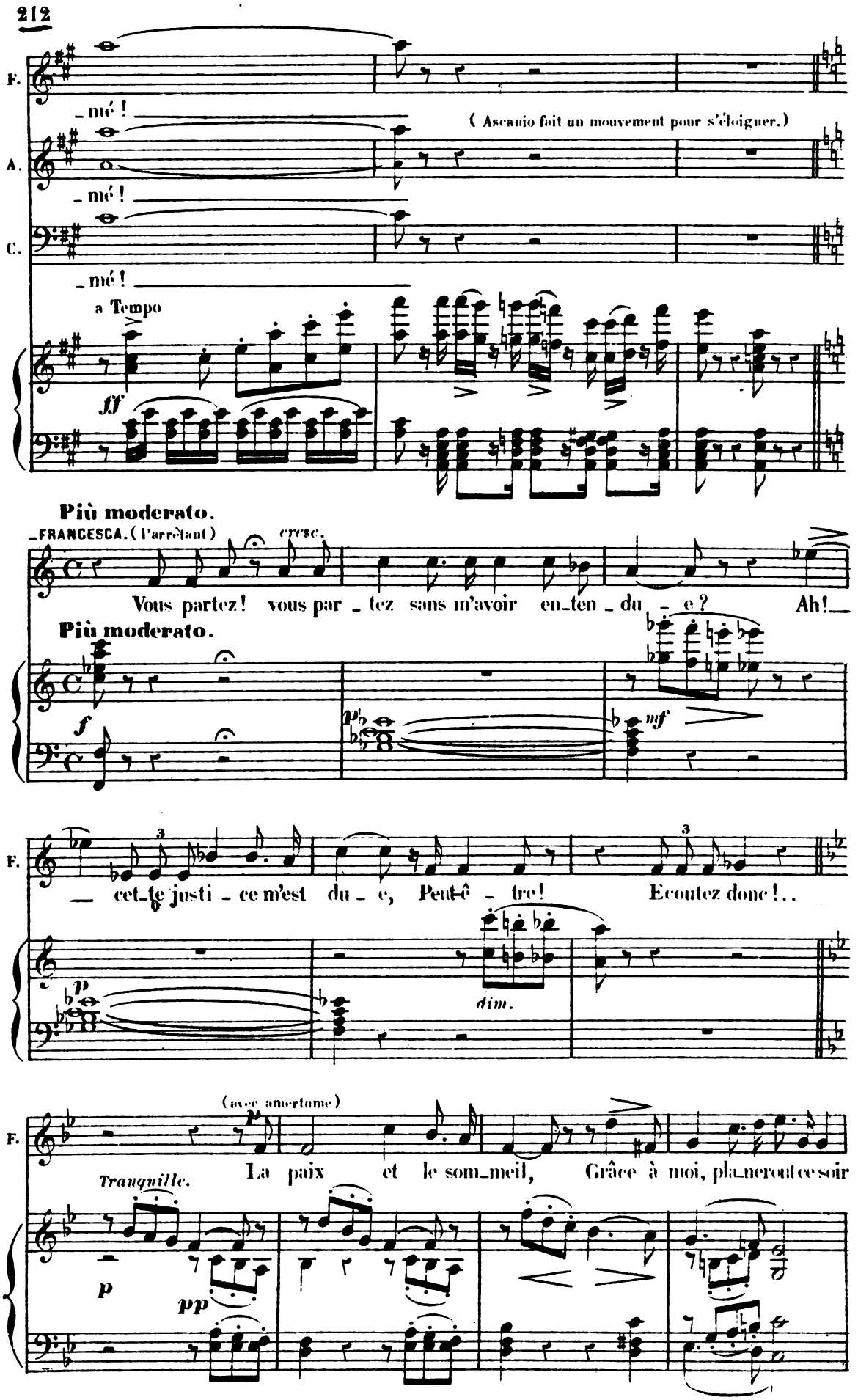

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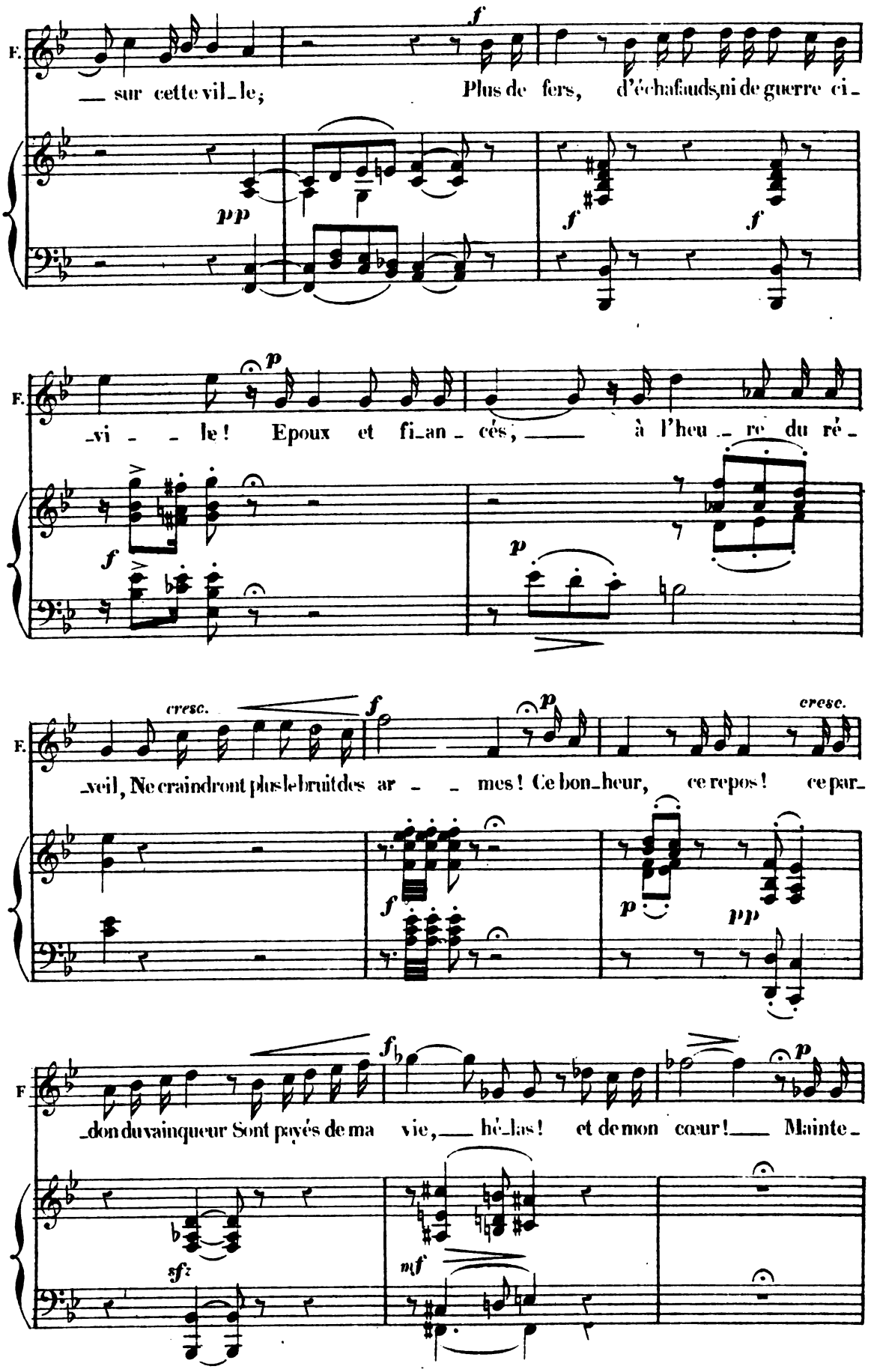

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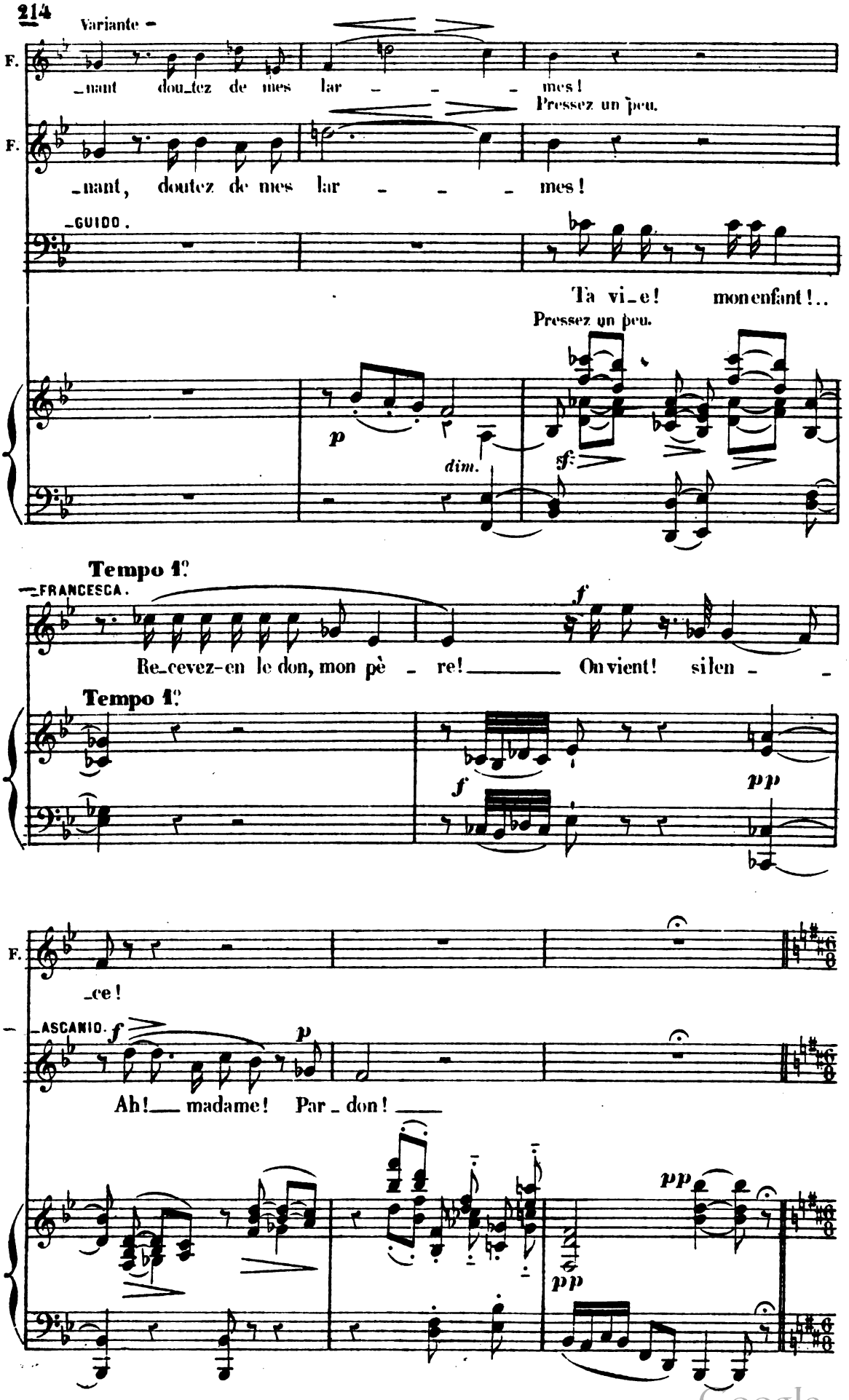

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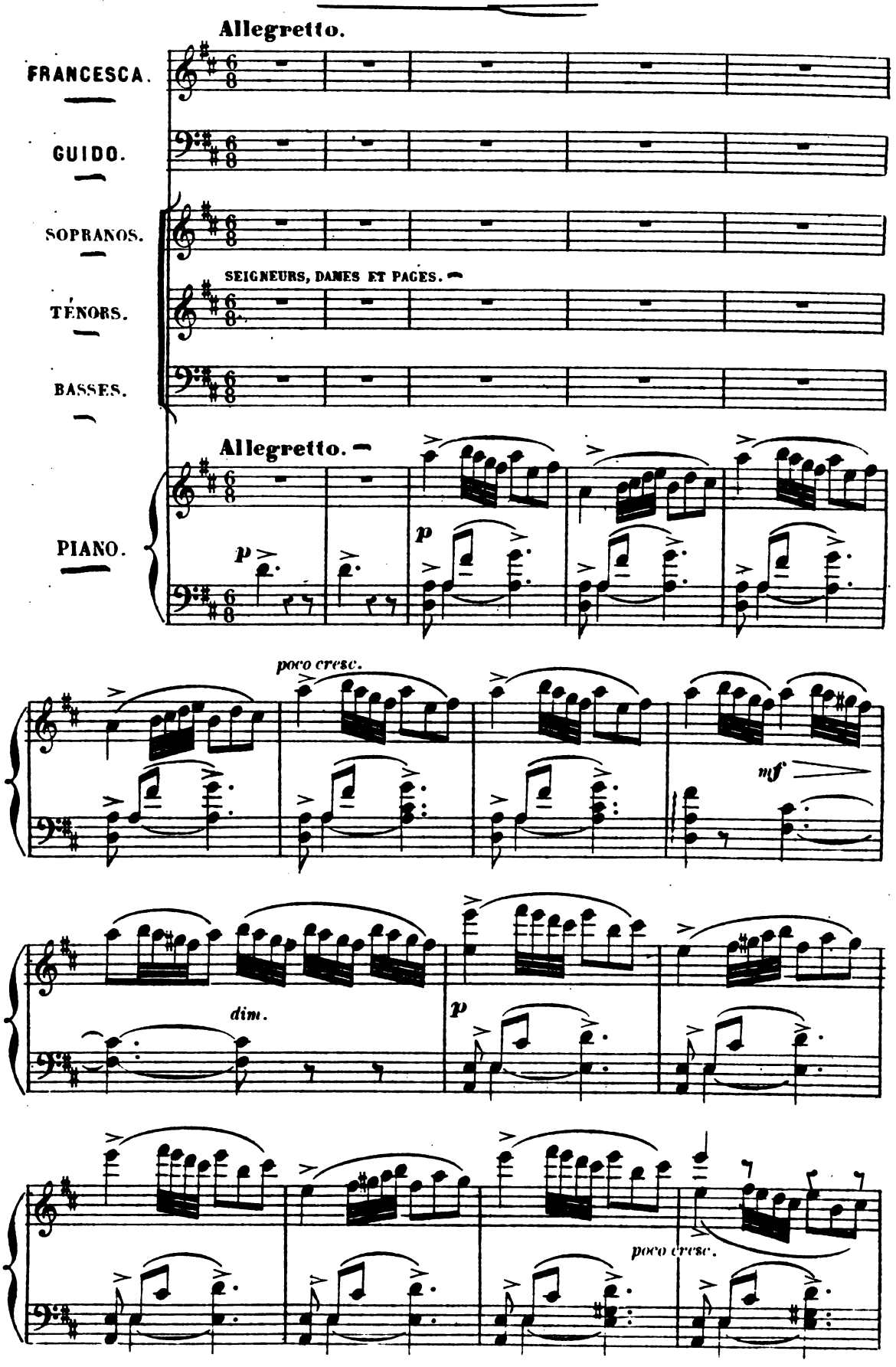
CHŒUR NUPTIAL



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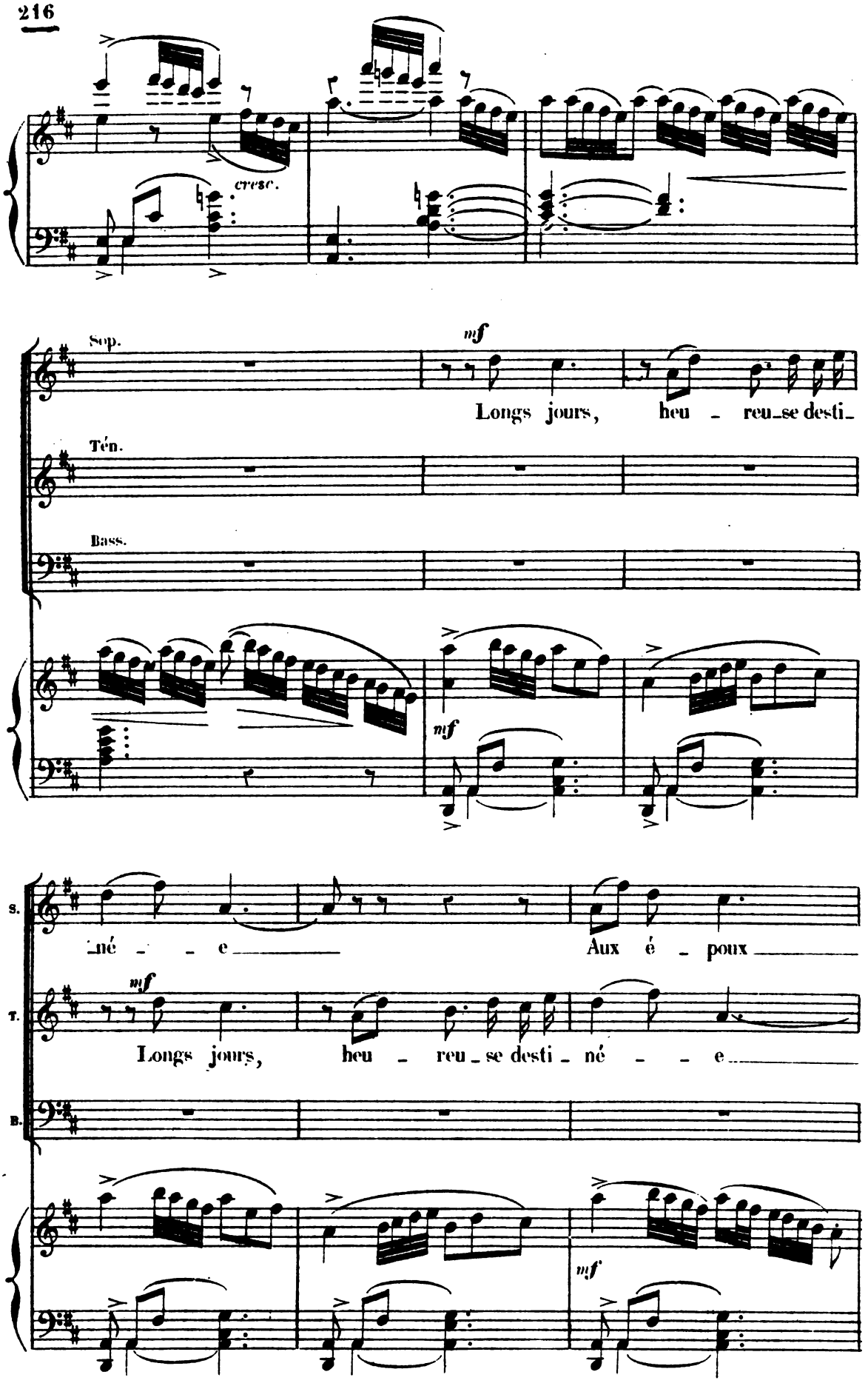

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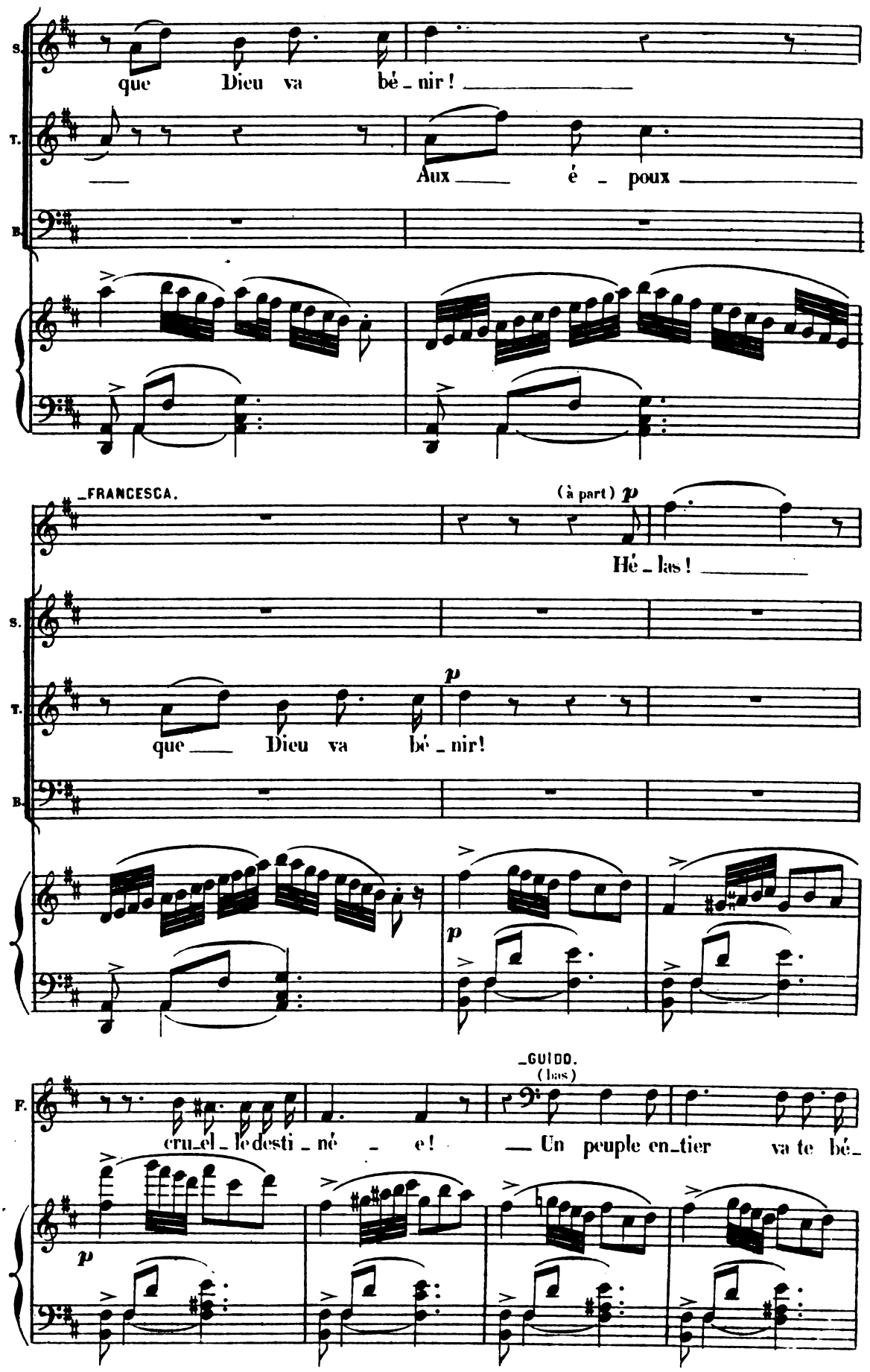

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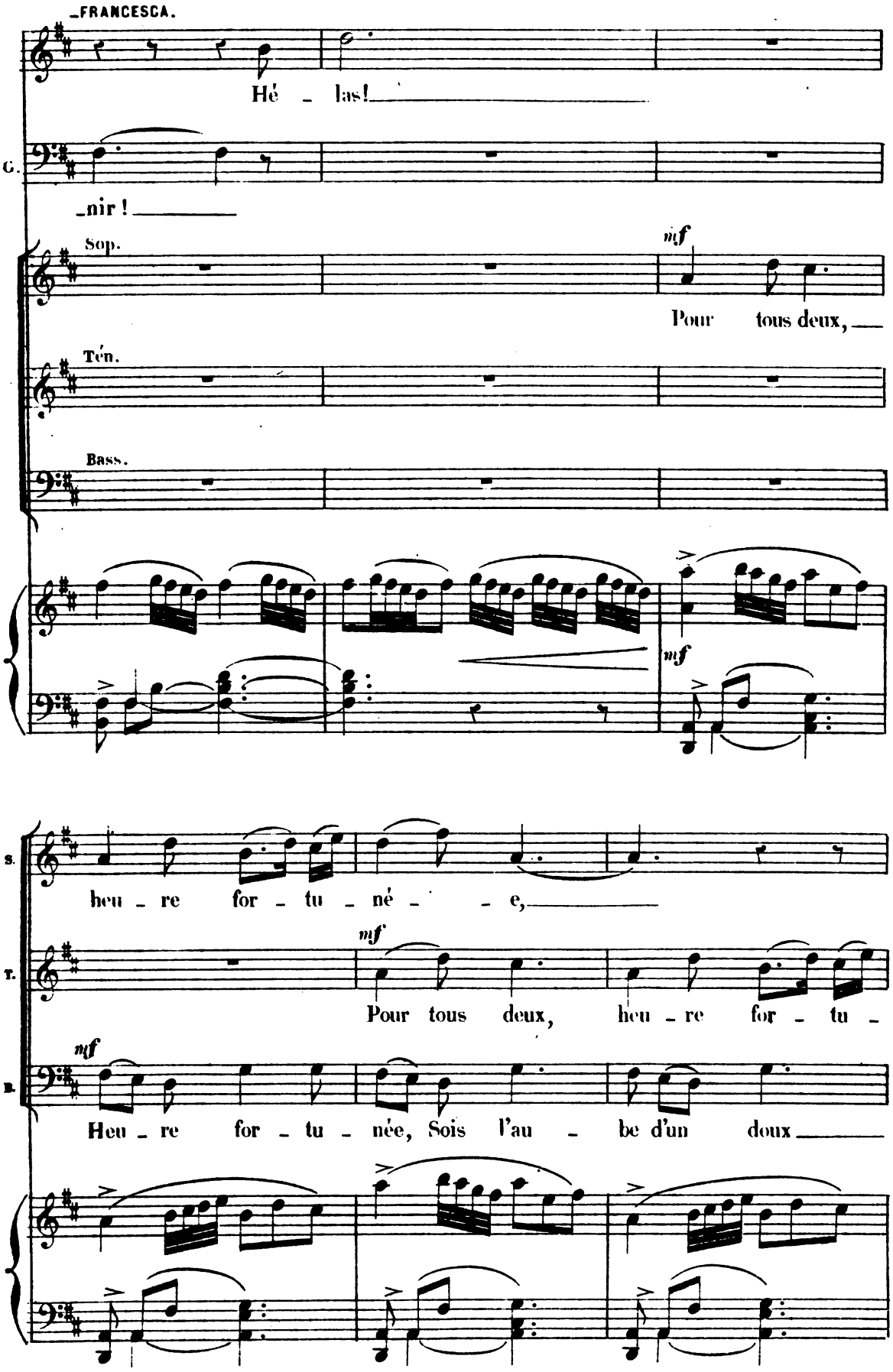

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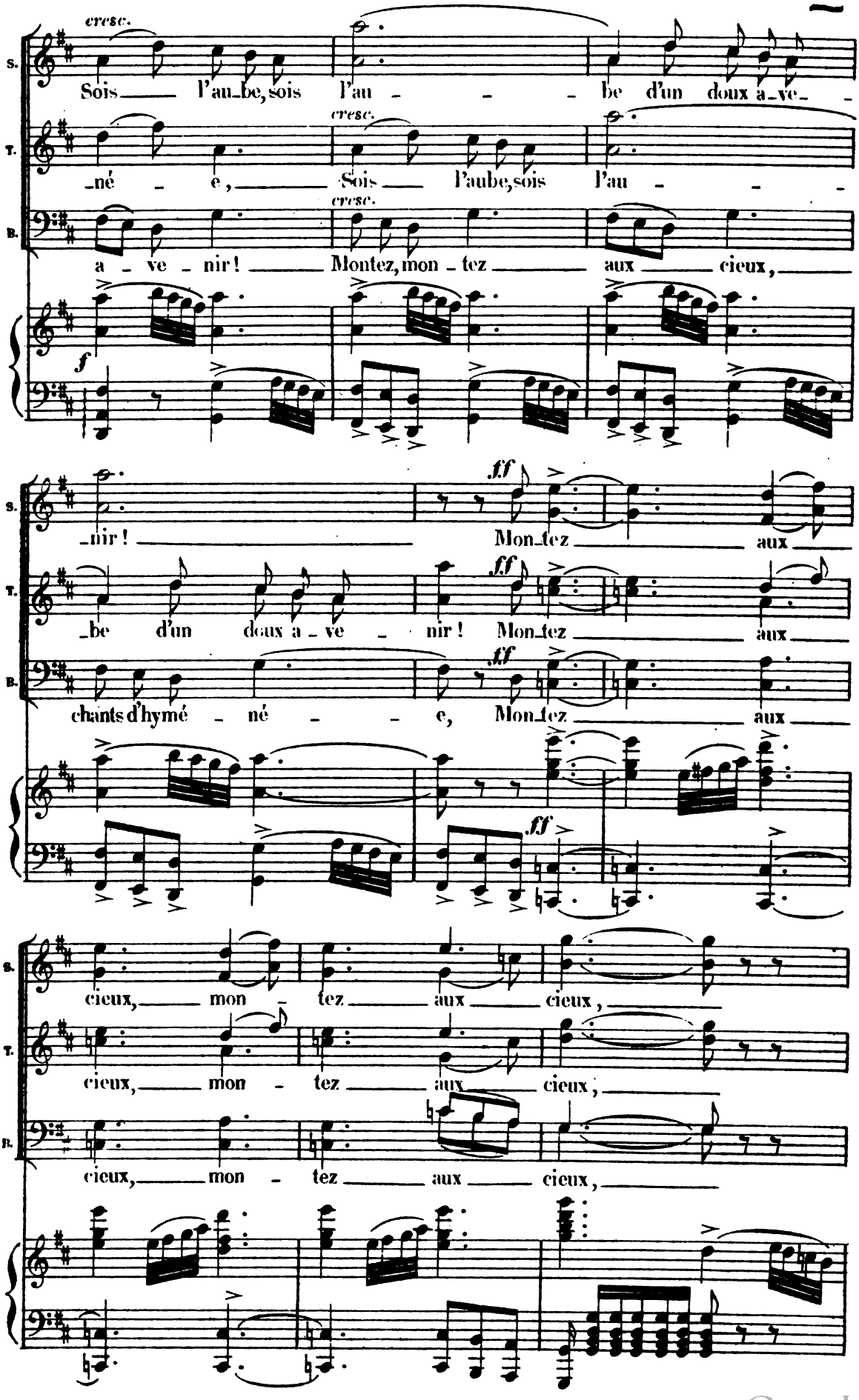

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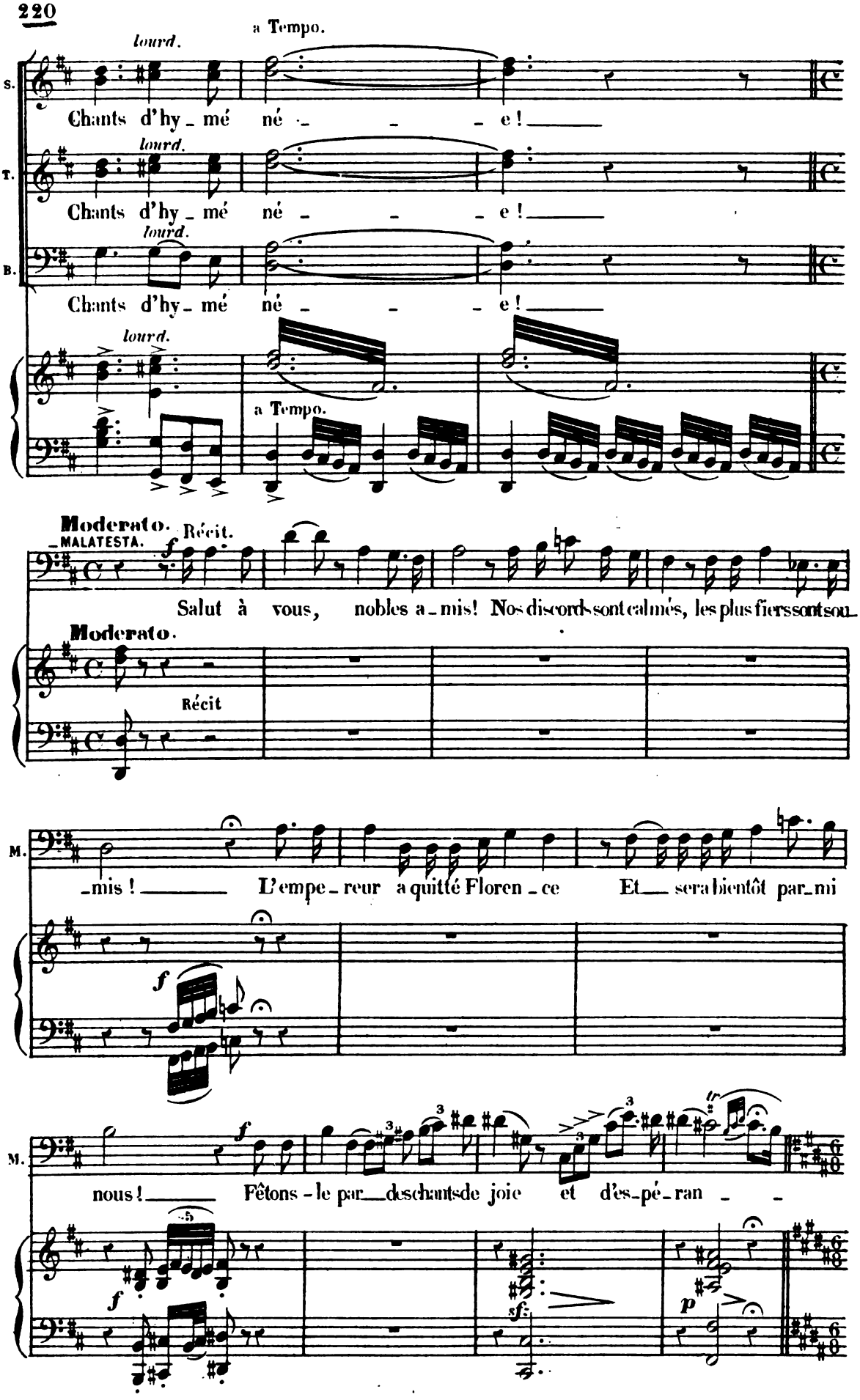

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Allegretto. (s'approchant de Francesca) Mod^to sostenuto.

M. _ce! Vous, Francesca, mon cœur

Allegretto Mod^to sostenuto.

mf Ped. pp

M. _vous choisit devant tous!.. Mais parlez!.. cette heure est su_prê_me.

p cresc. (1) p

And^te sostenuto.

M. J'at_tends mon arrêt à ge_

And^te sostenuto.

p p p Ped.

M. _noux: Des mains de votre pè _ re, et surtout de vous-mê _ me, Je

M. veux tenir mes droits, je veux tenir mes droits Et mon ti _ tre d'é_

cresc. p

(1) Voir page 358 pour l'air de Malatesta.

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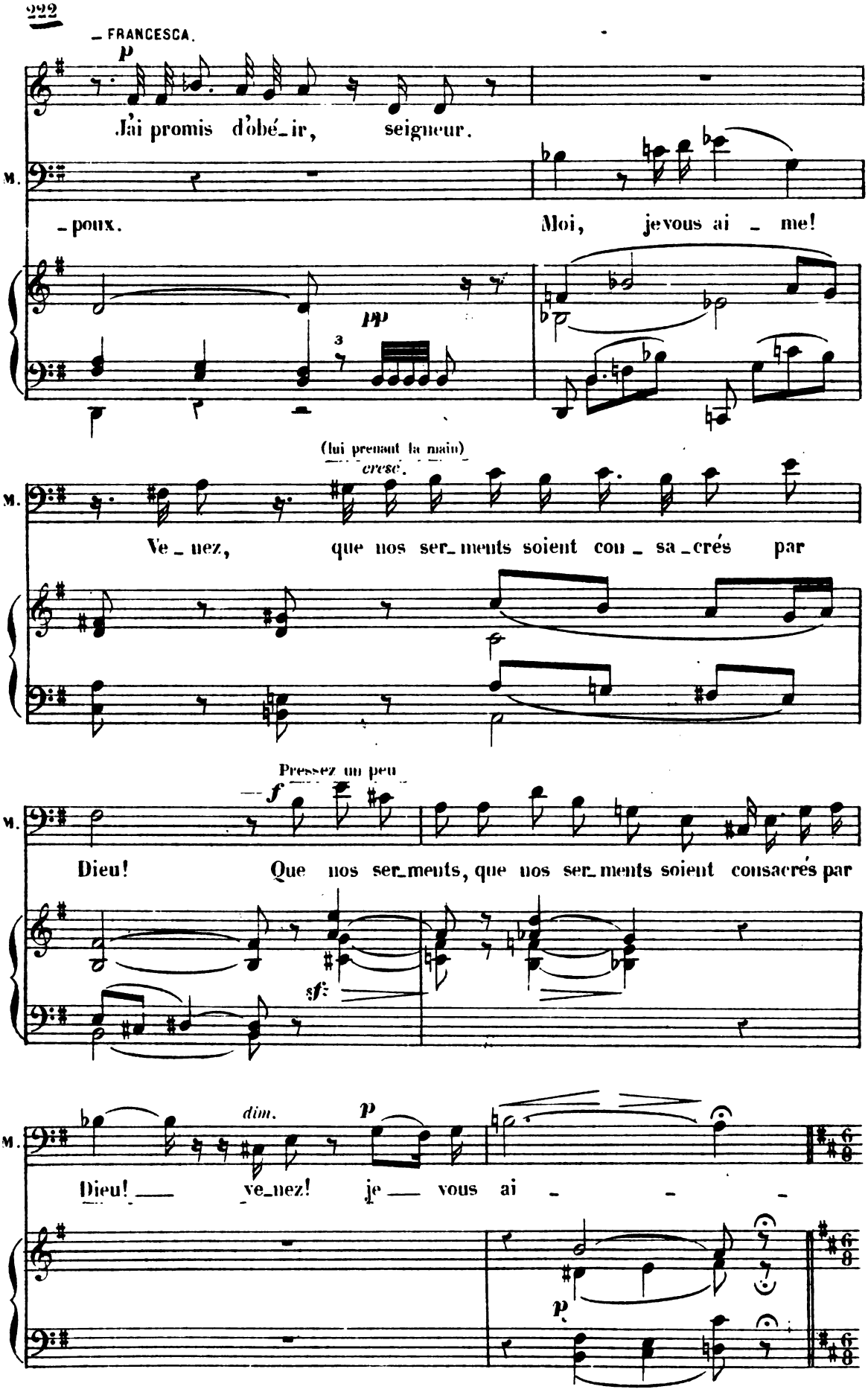

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All.to tempo 12

FRANCESCA. (à part)

Ô rê - - ves de bon-

M. -me!

All.to tempo 12

p

pp

F. -heur! rê - ves d'a - mour, a - dieu!

dim.

p Sop.

Pour tous deux, heu - re for - tu - né - e,

Ten.

p

Pour tous deux, heu - re for - tu -

Basses

p

Heu - re for - tu - née, sois l'au - be d'un doux

p

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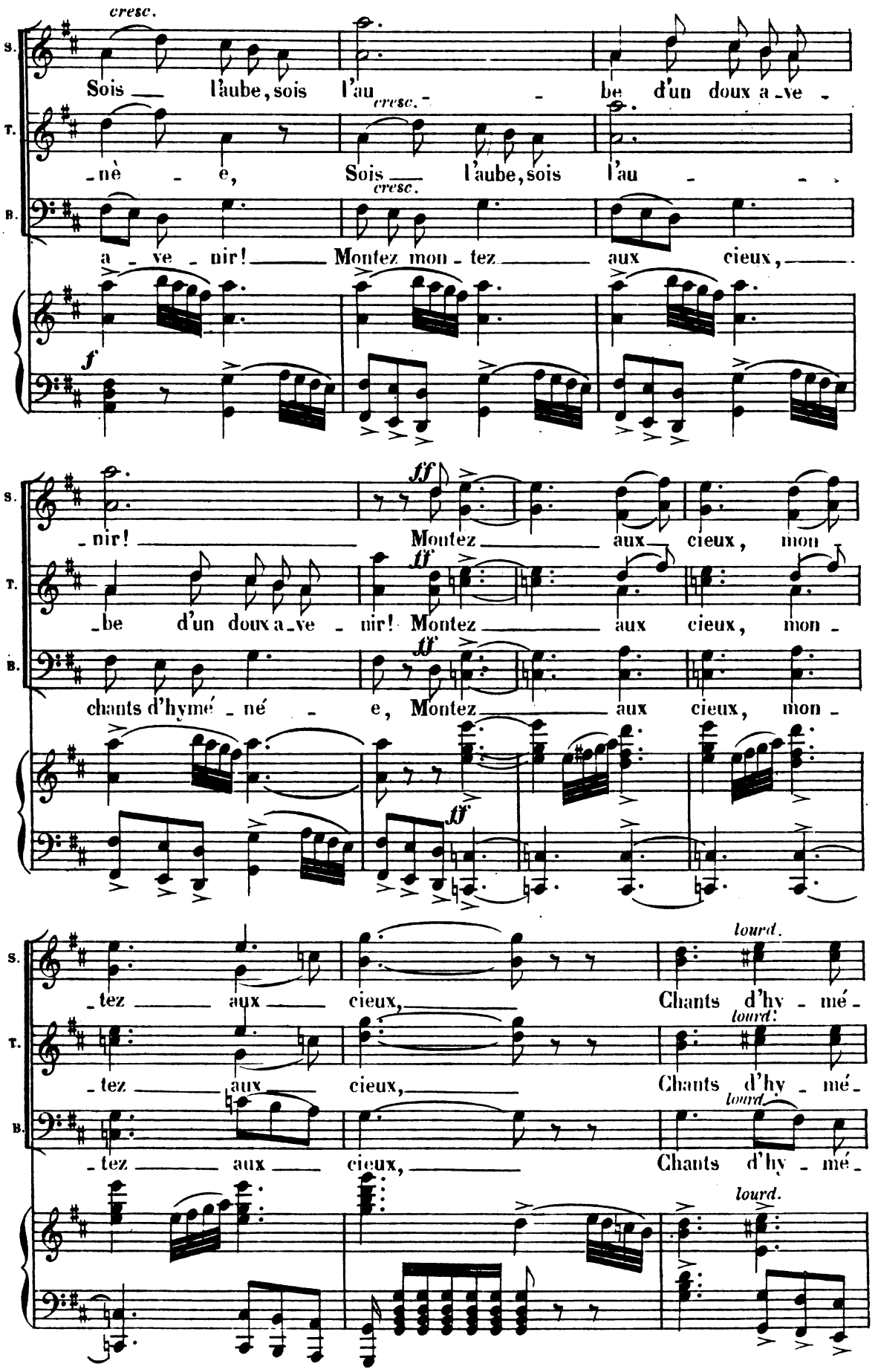

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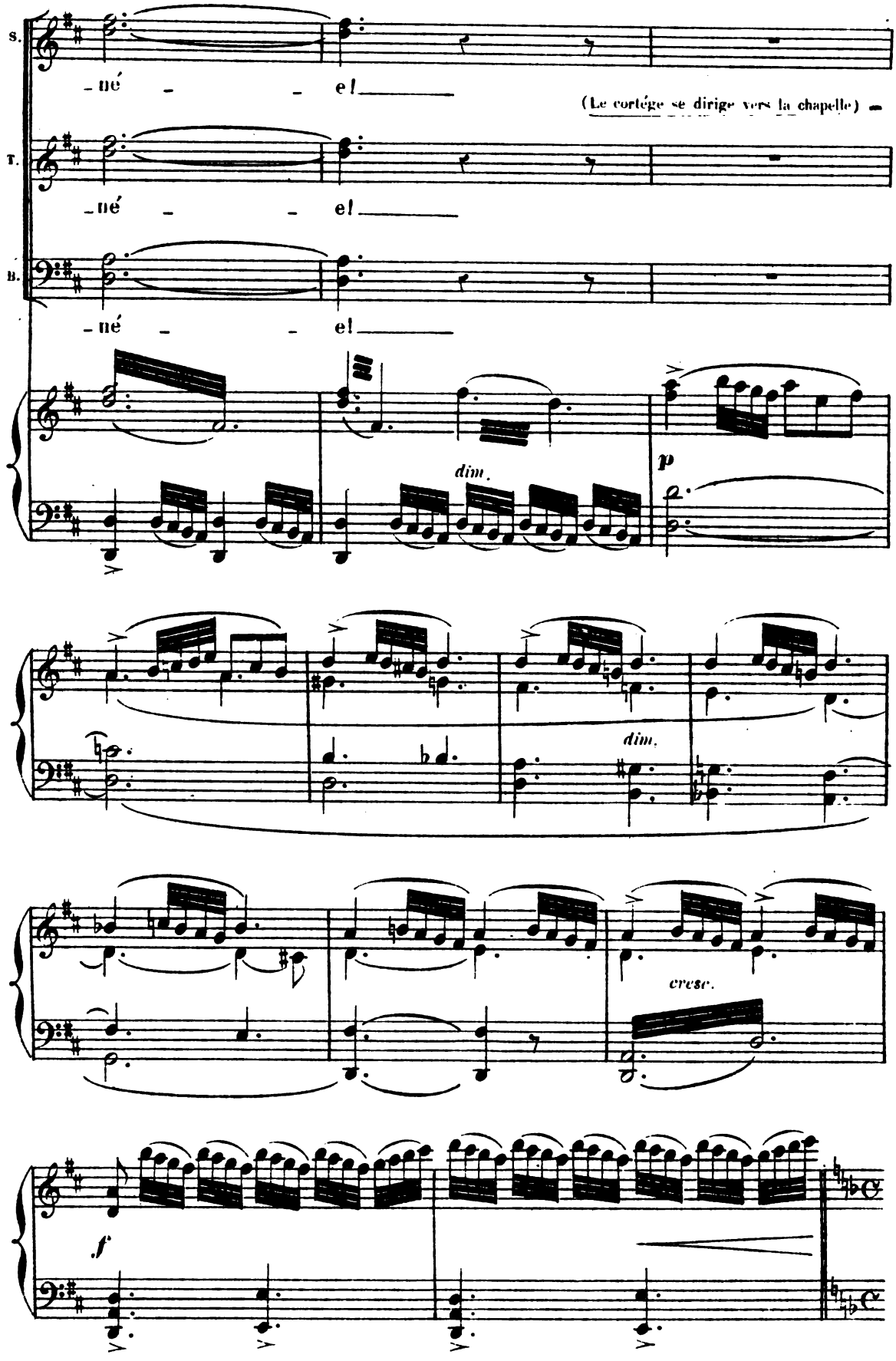

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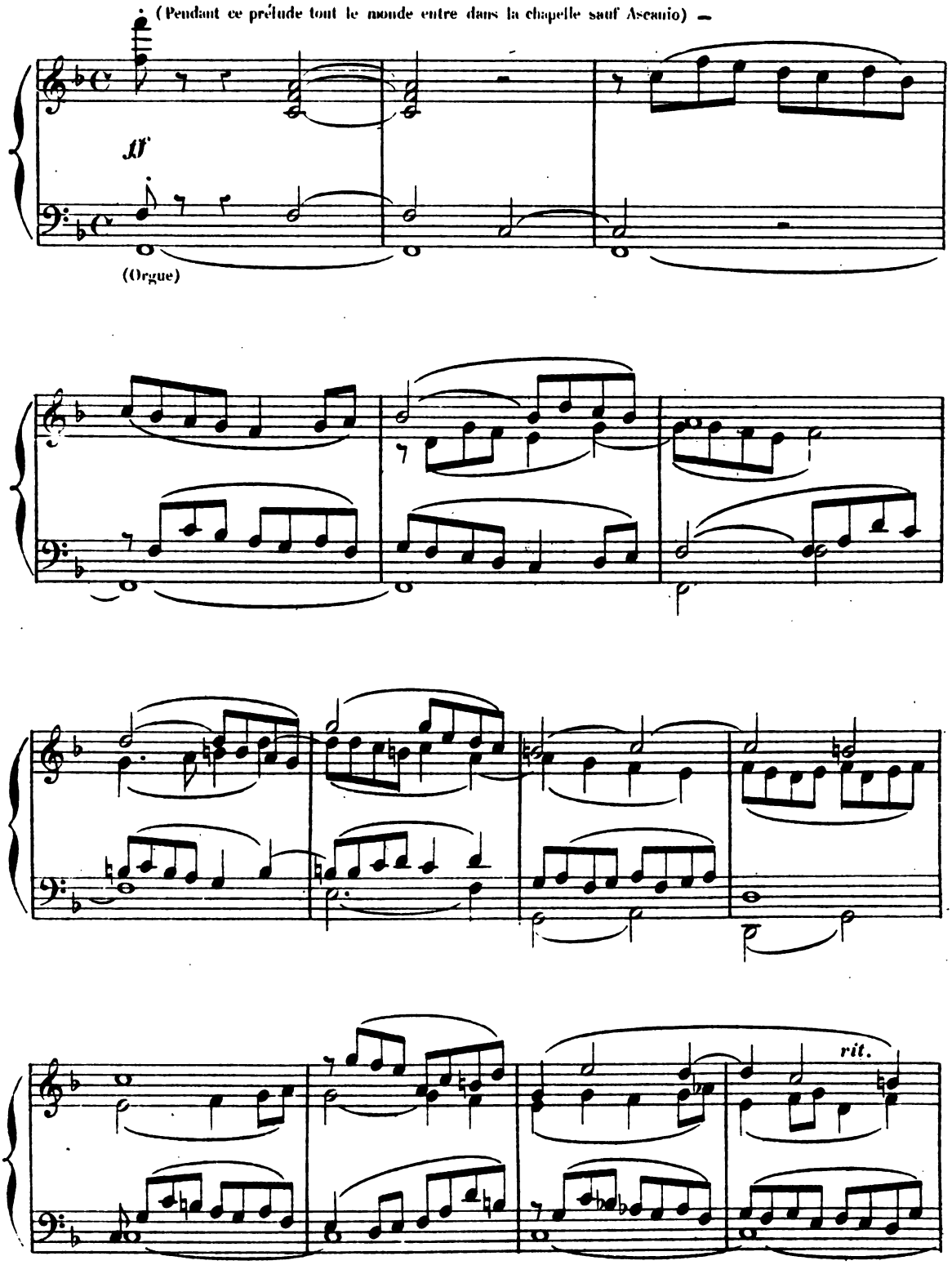
ENTRÉE DANS LA CHAPELLE

(ORGUE)

And.^no con moto.

(Pendant ce prélude tout le monde entre dans la chapelle sauf Ascanio)



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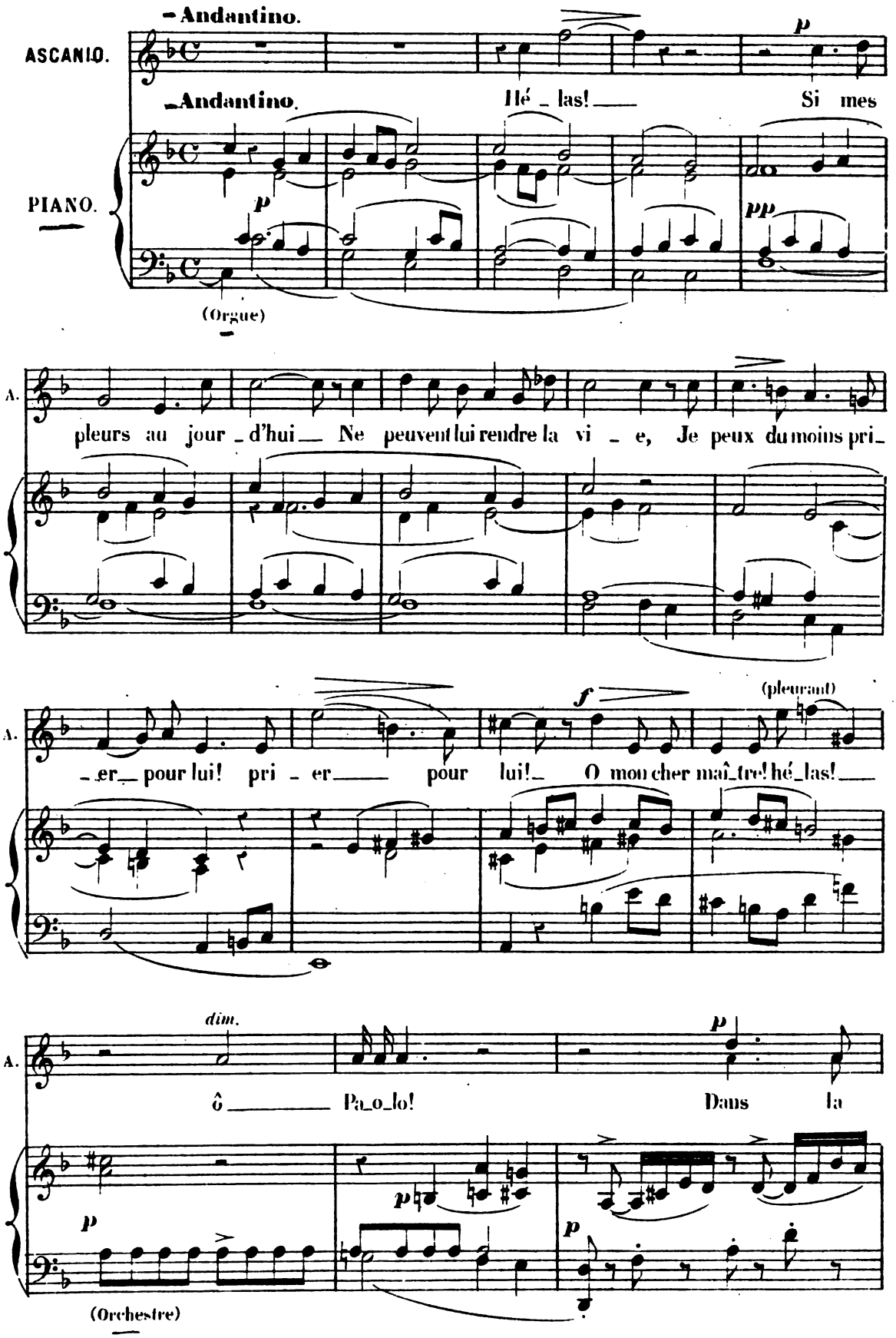
Nº 8

PRIÈRE



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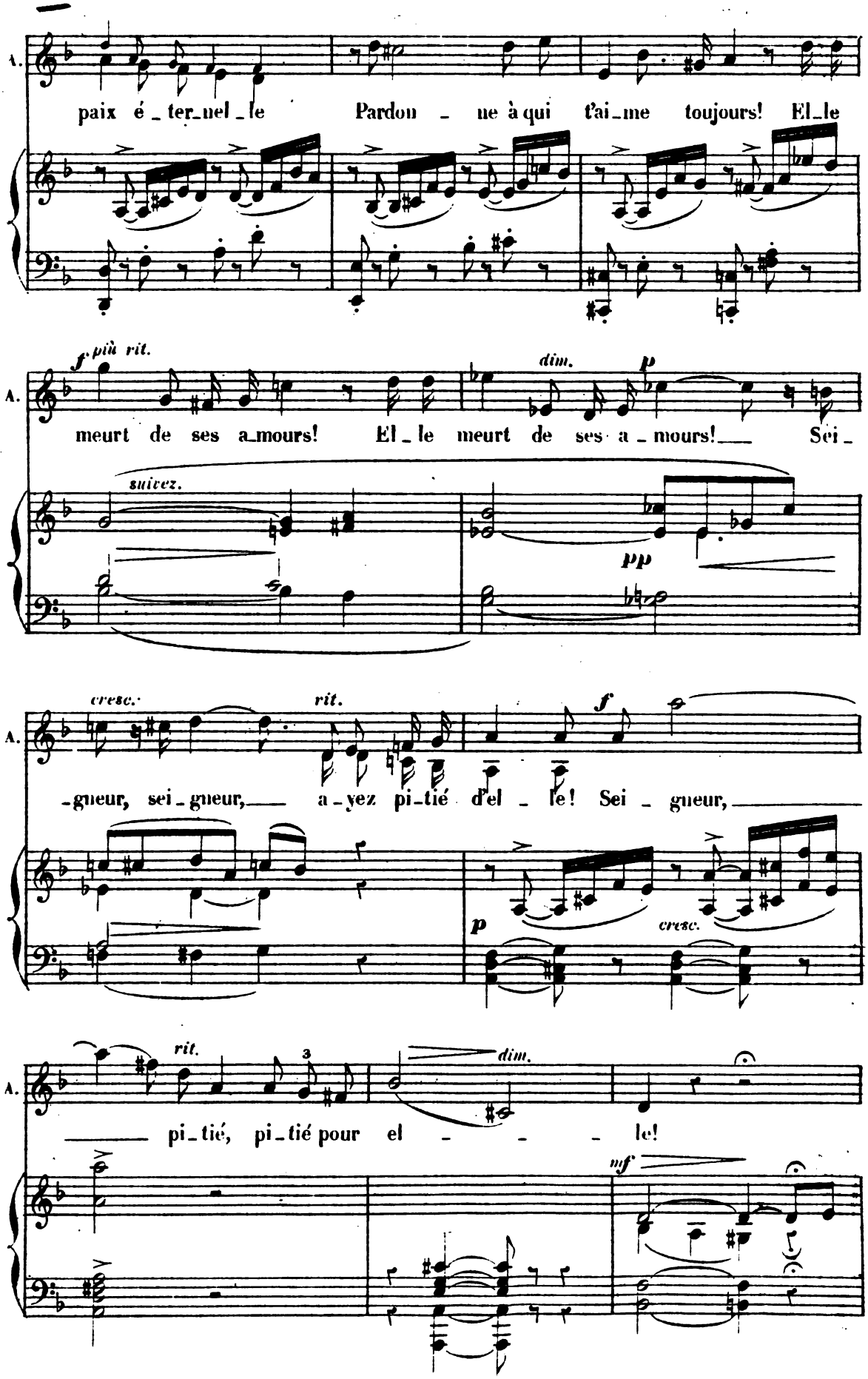

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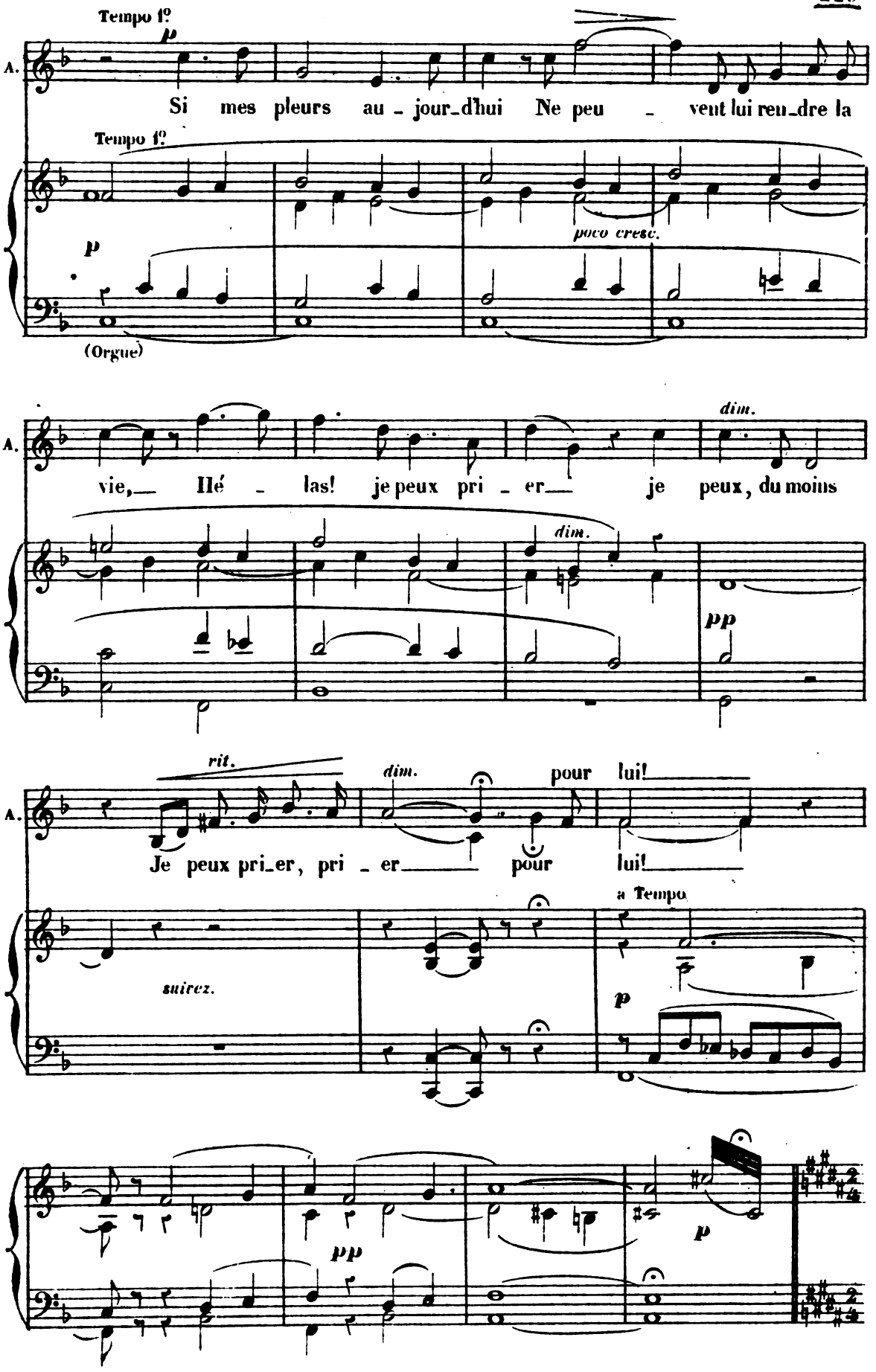

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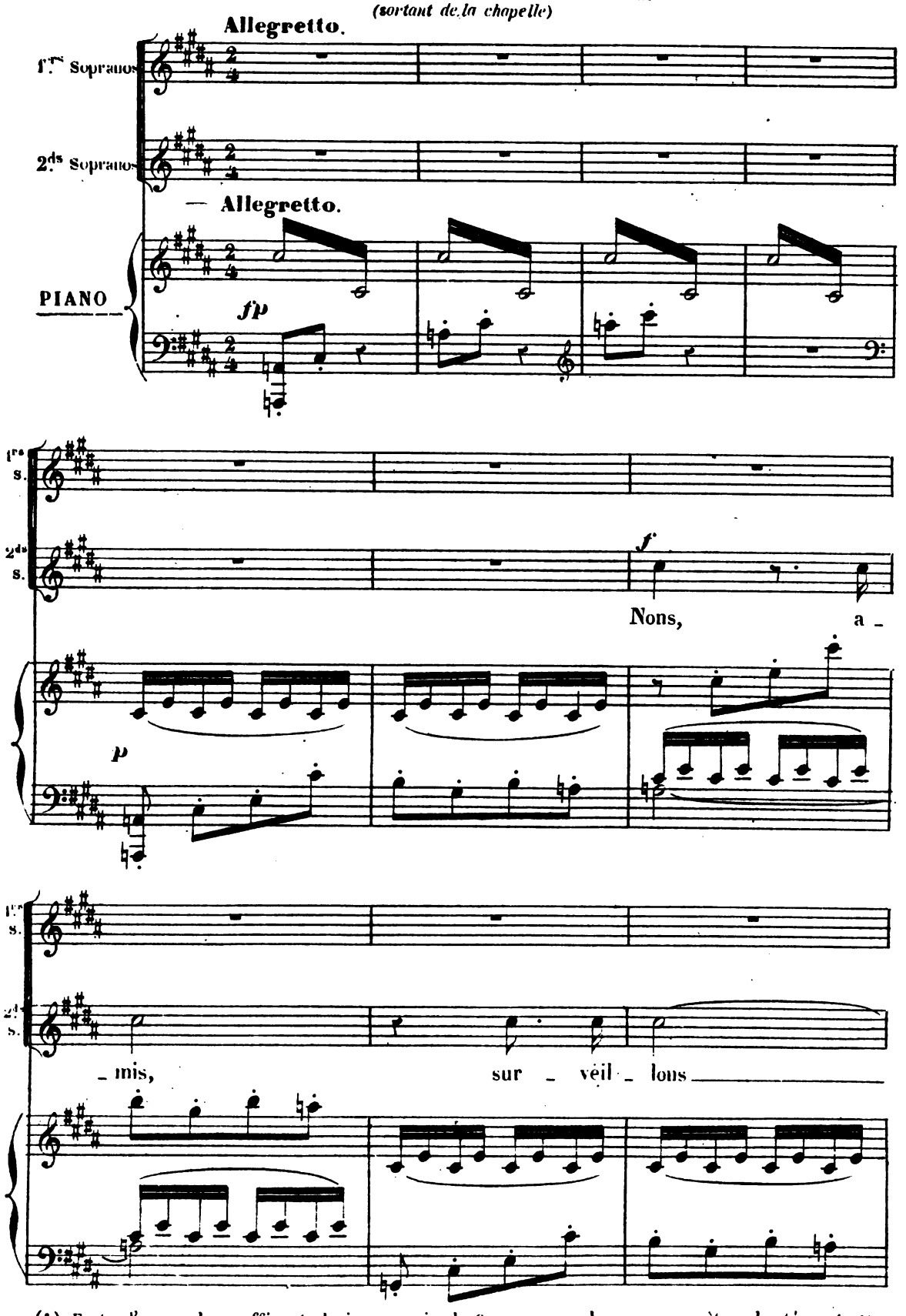
N° 9

CHŒUR DES PAGES[1]

(sortant de la chapelle)



(1) Faute d'un nombre suffisant de jeunes voix de Soprano, ce chœur pourra être chanté en *duetto* par deux Pages remplissant l'emploi de Dugazon.

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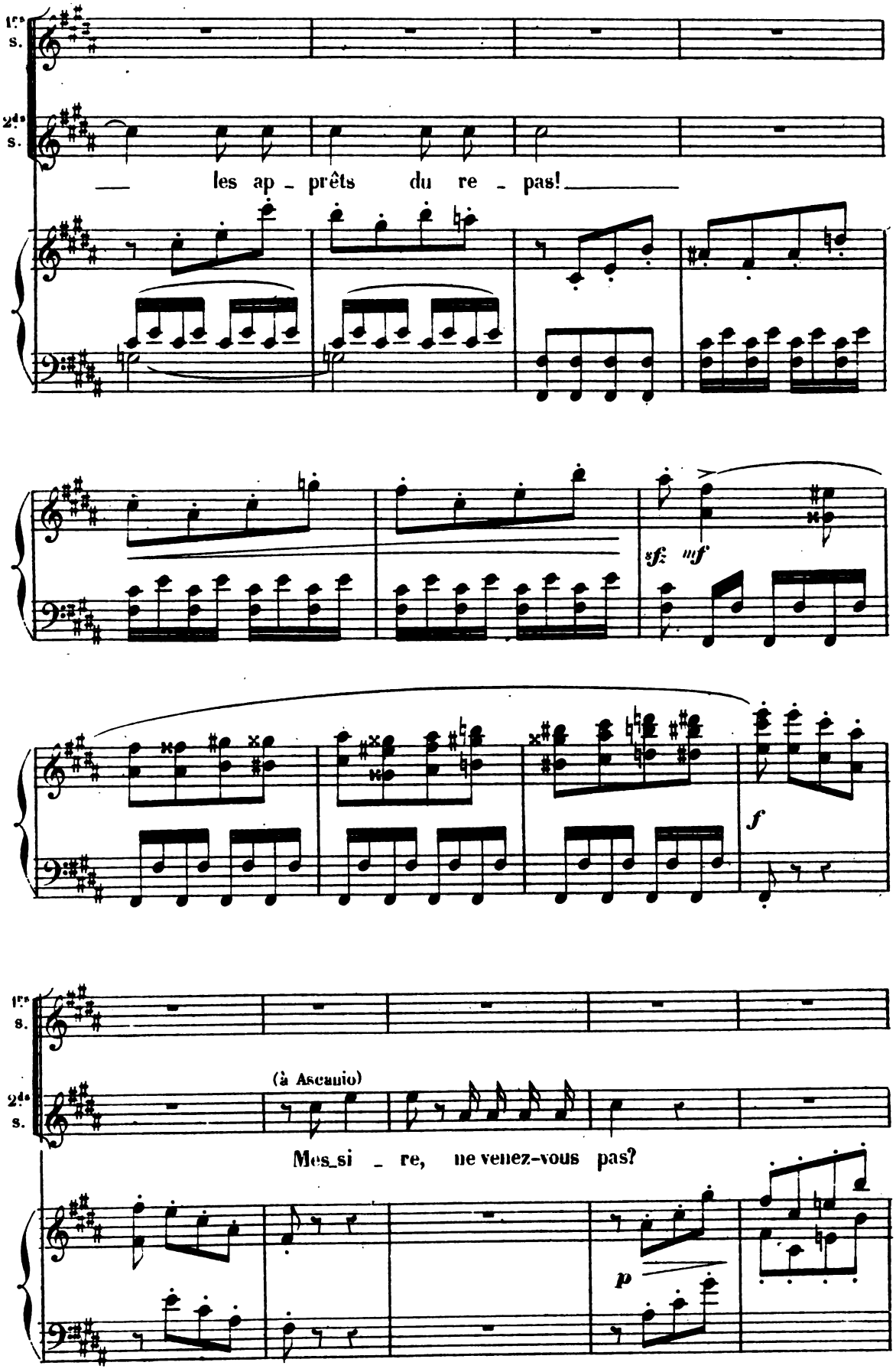

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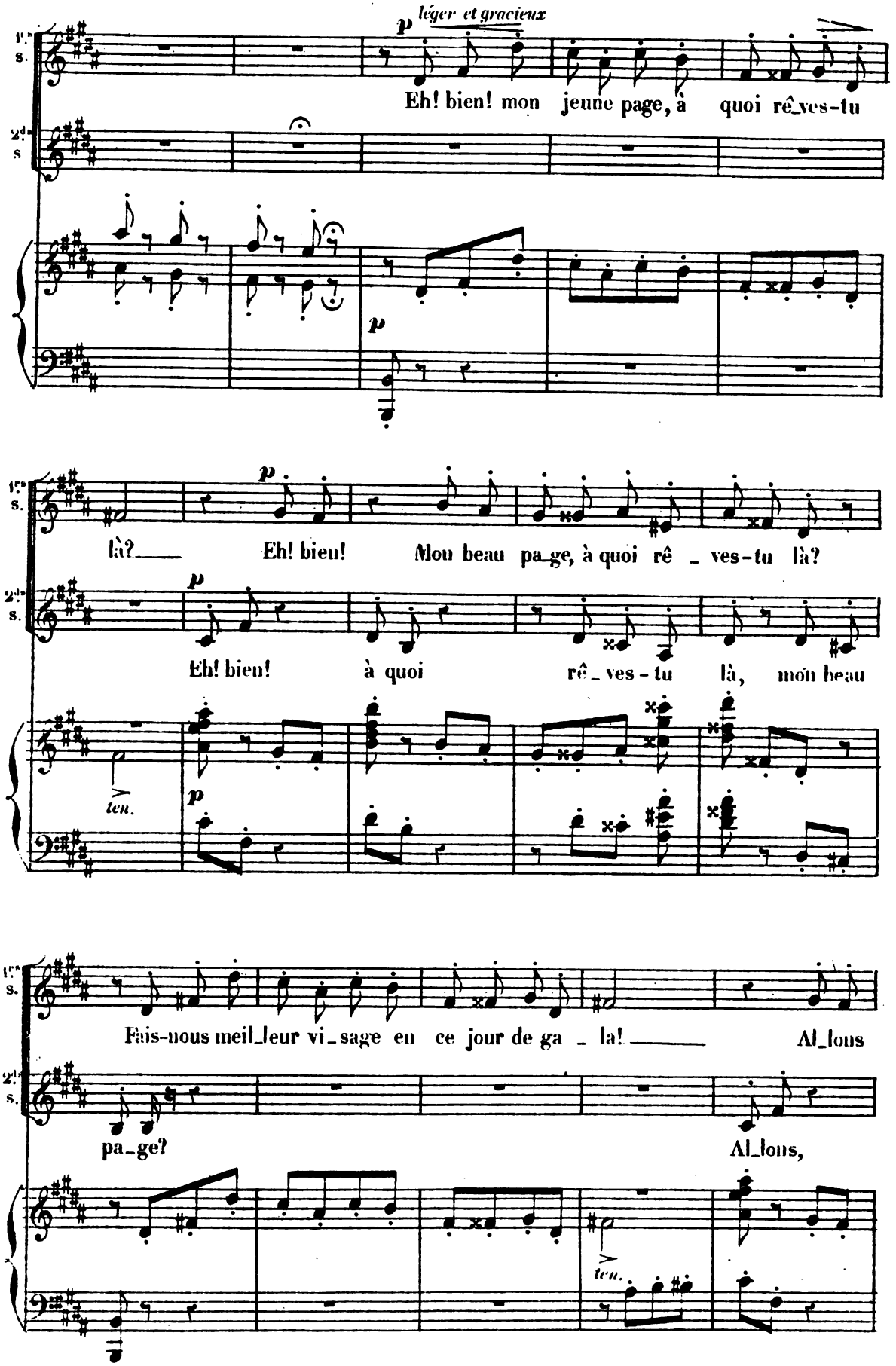

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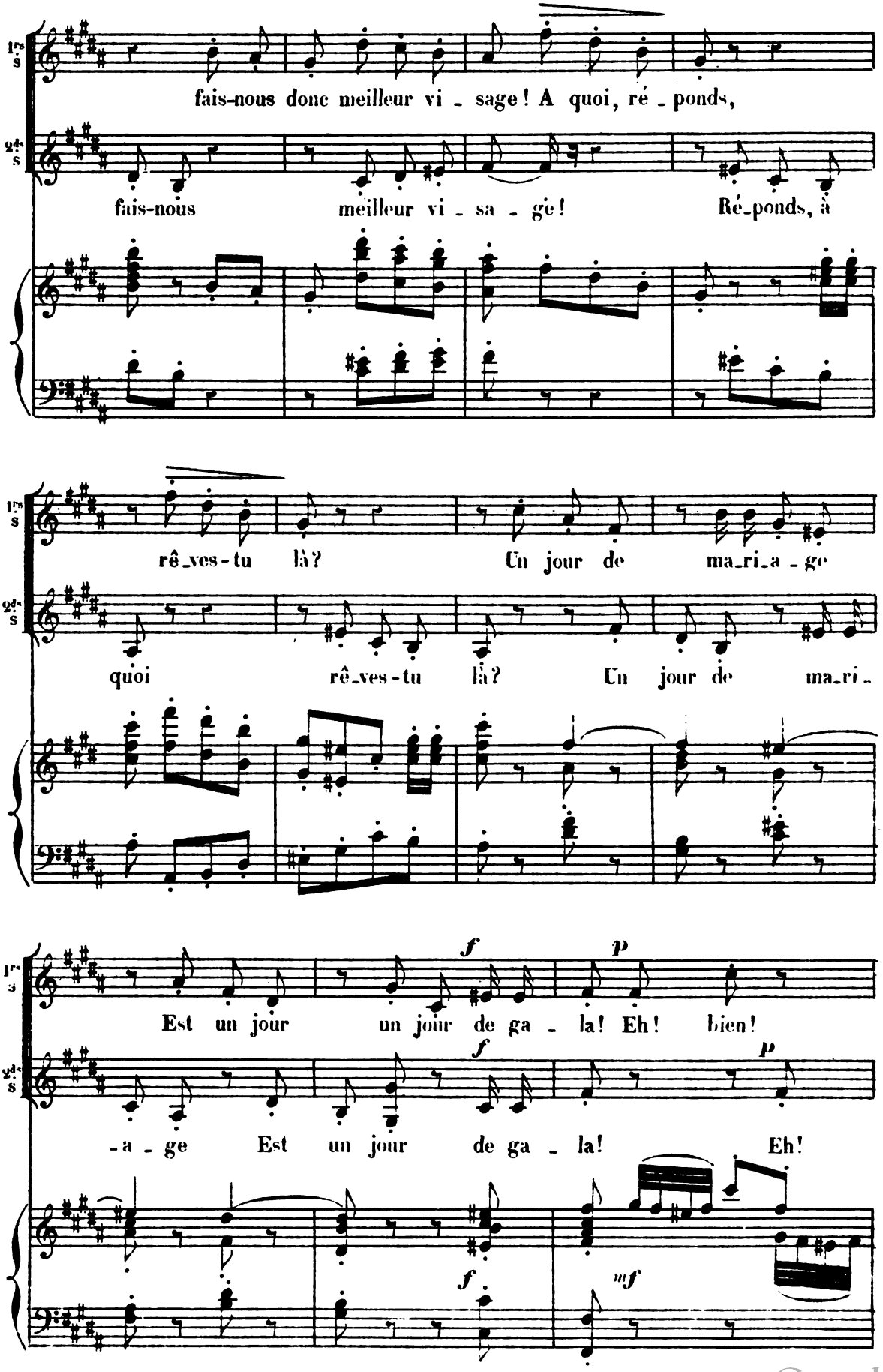

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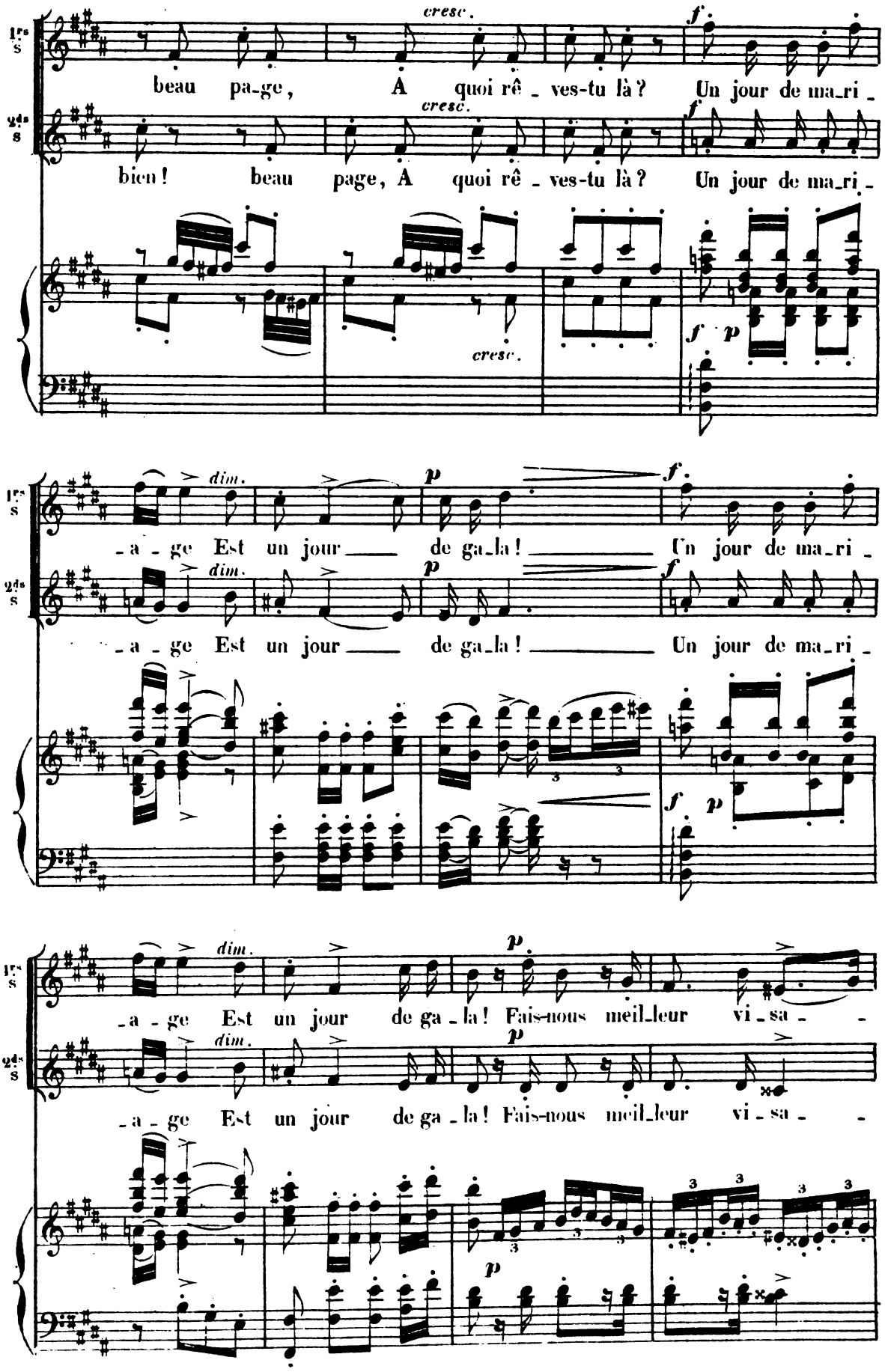

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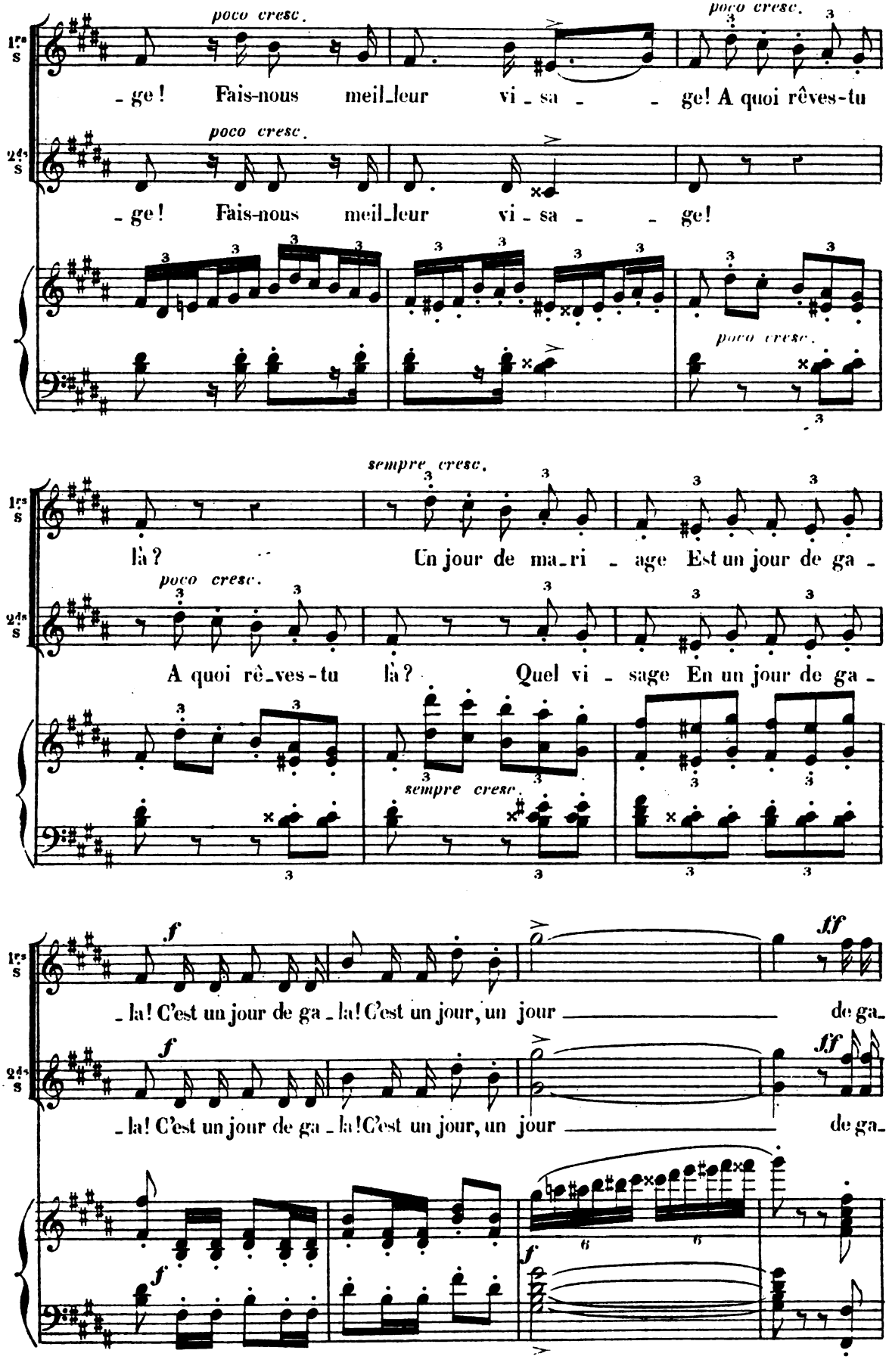

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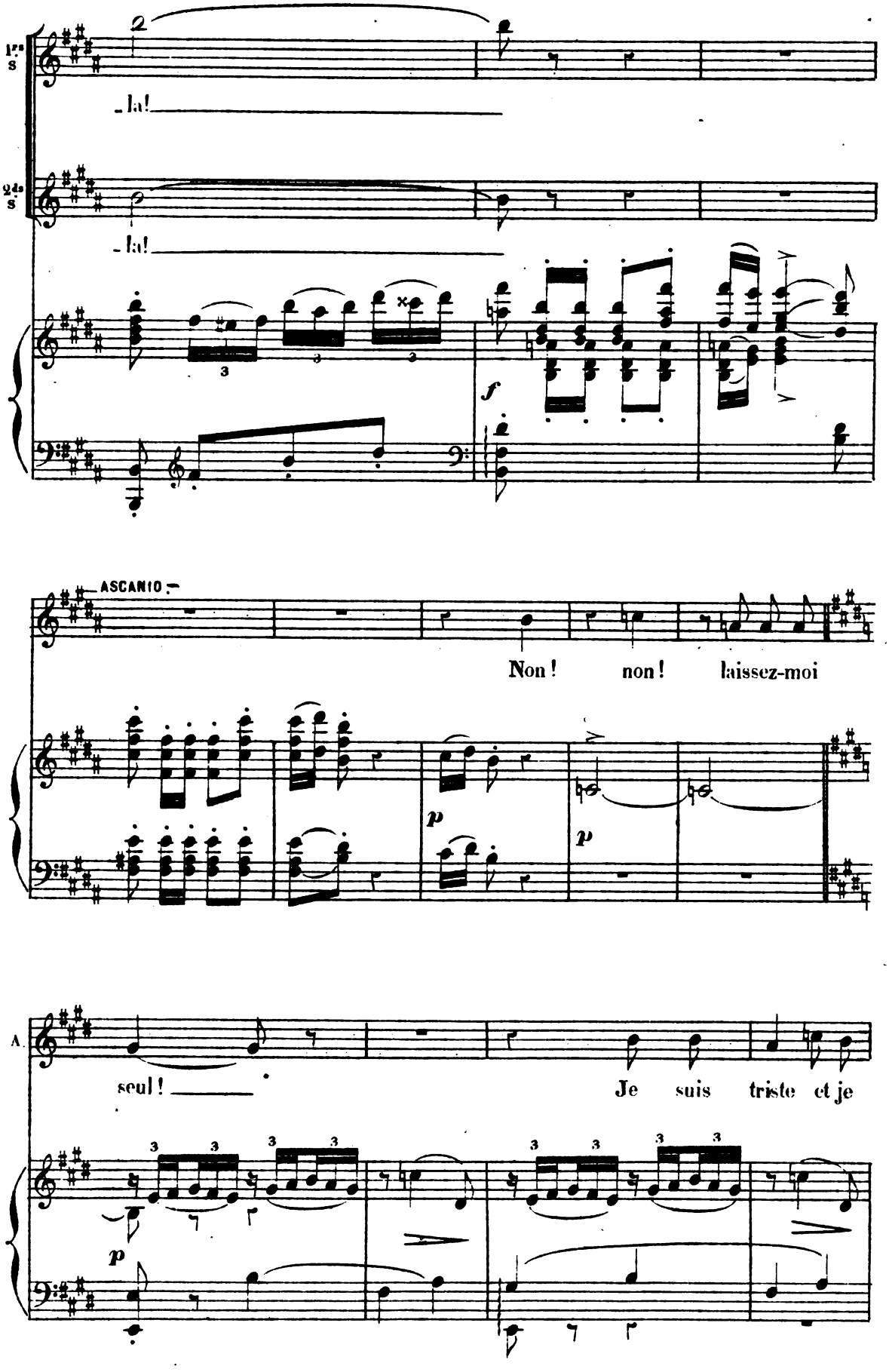

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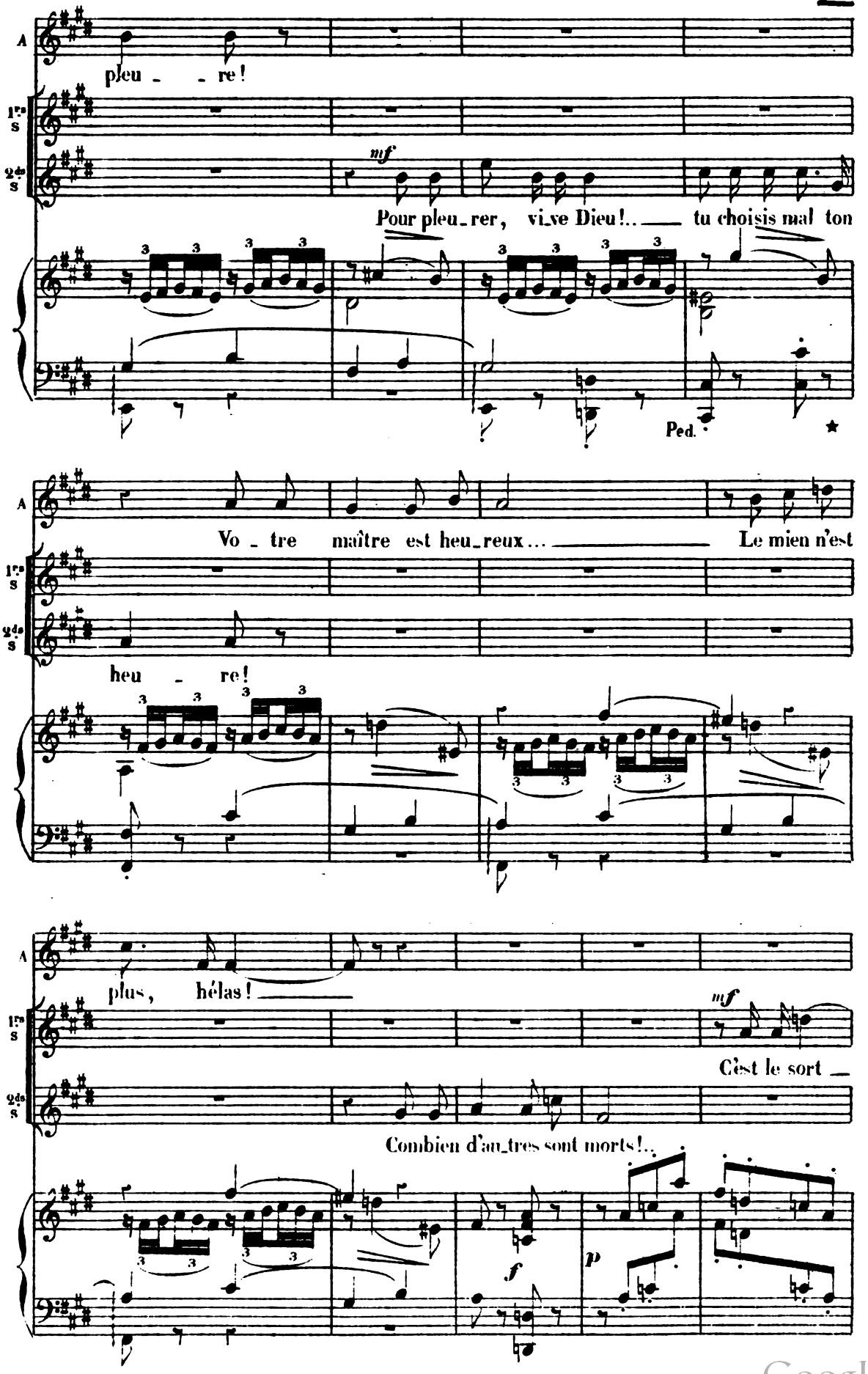

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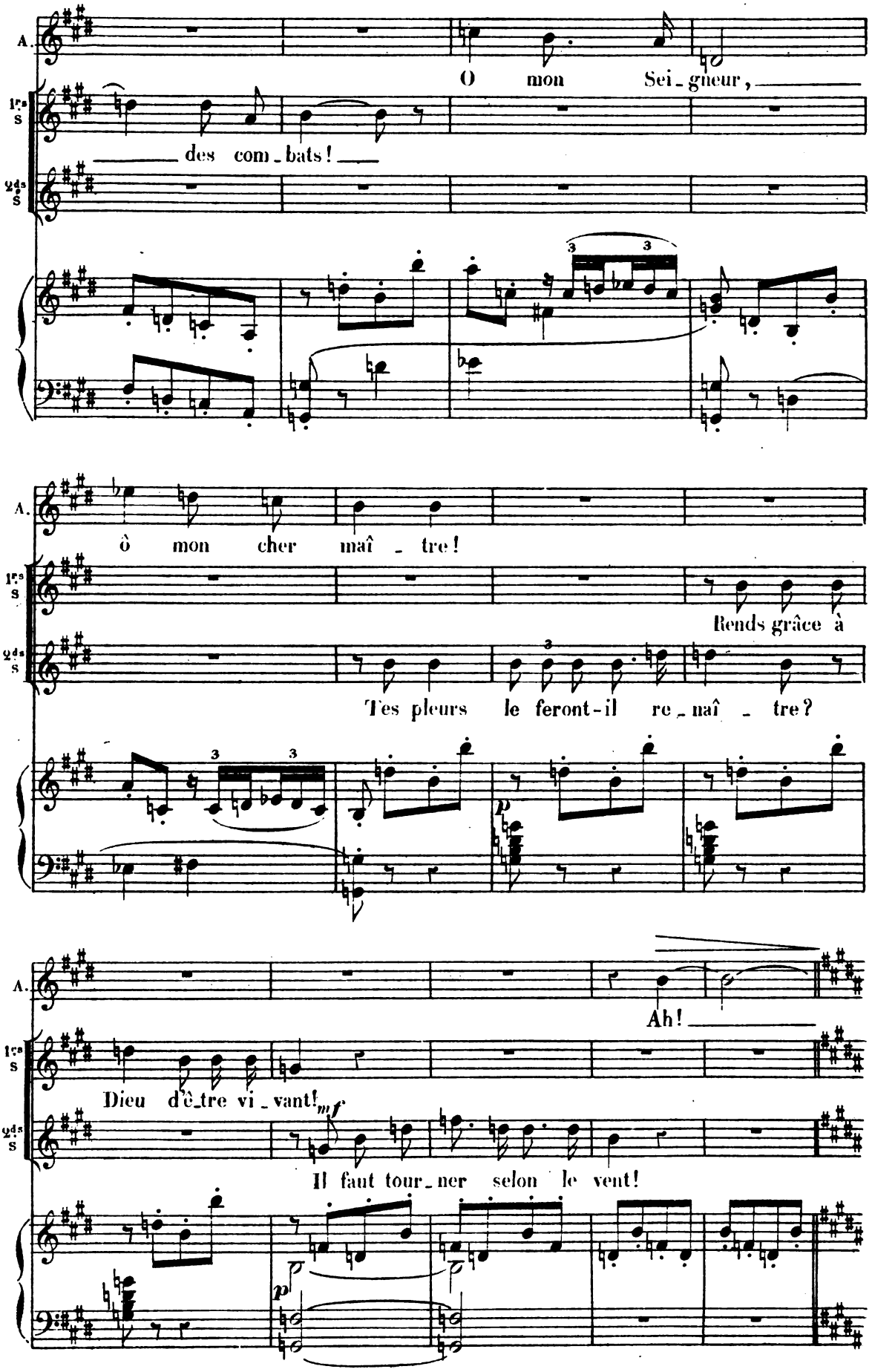

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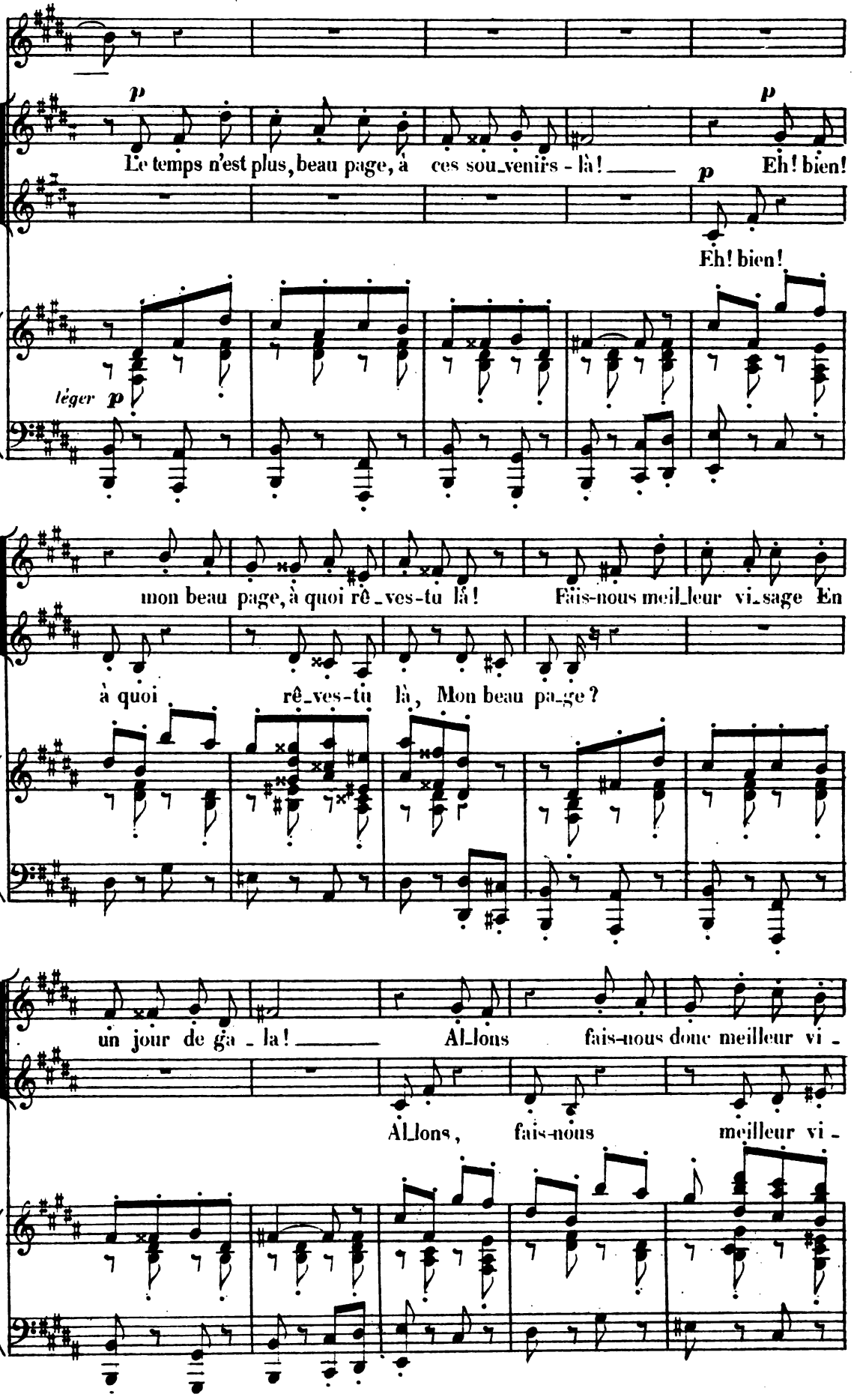

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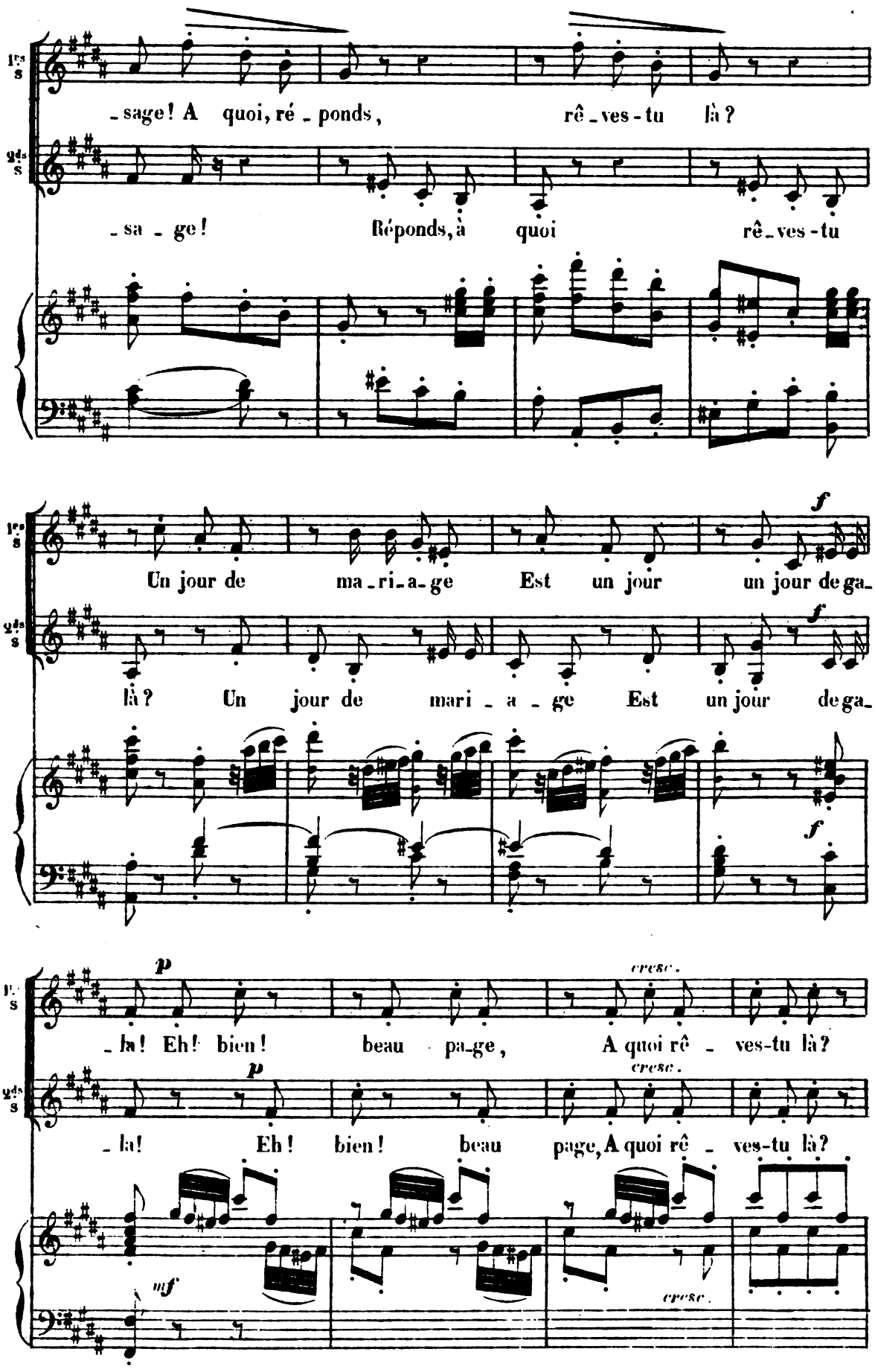

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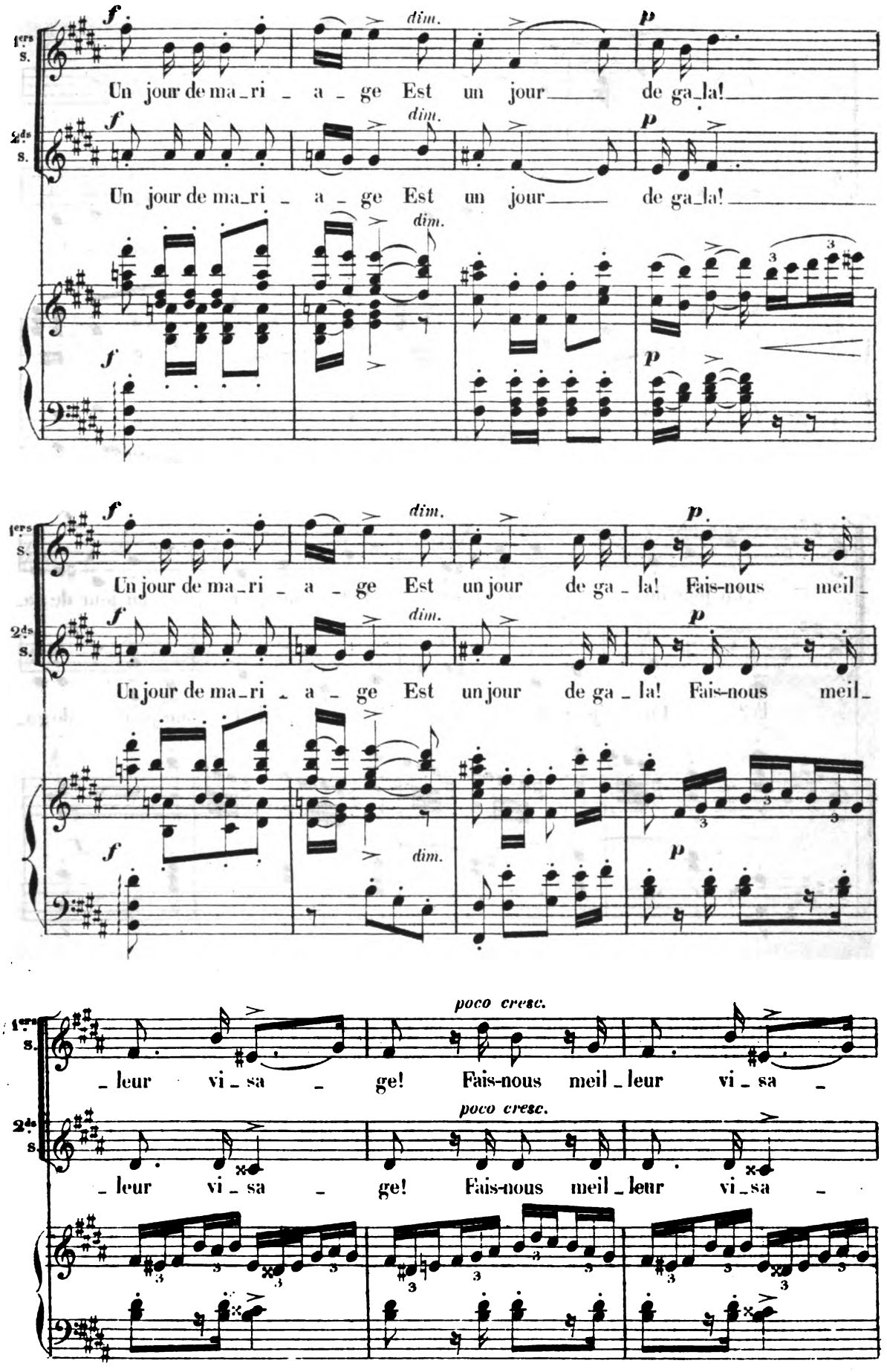

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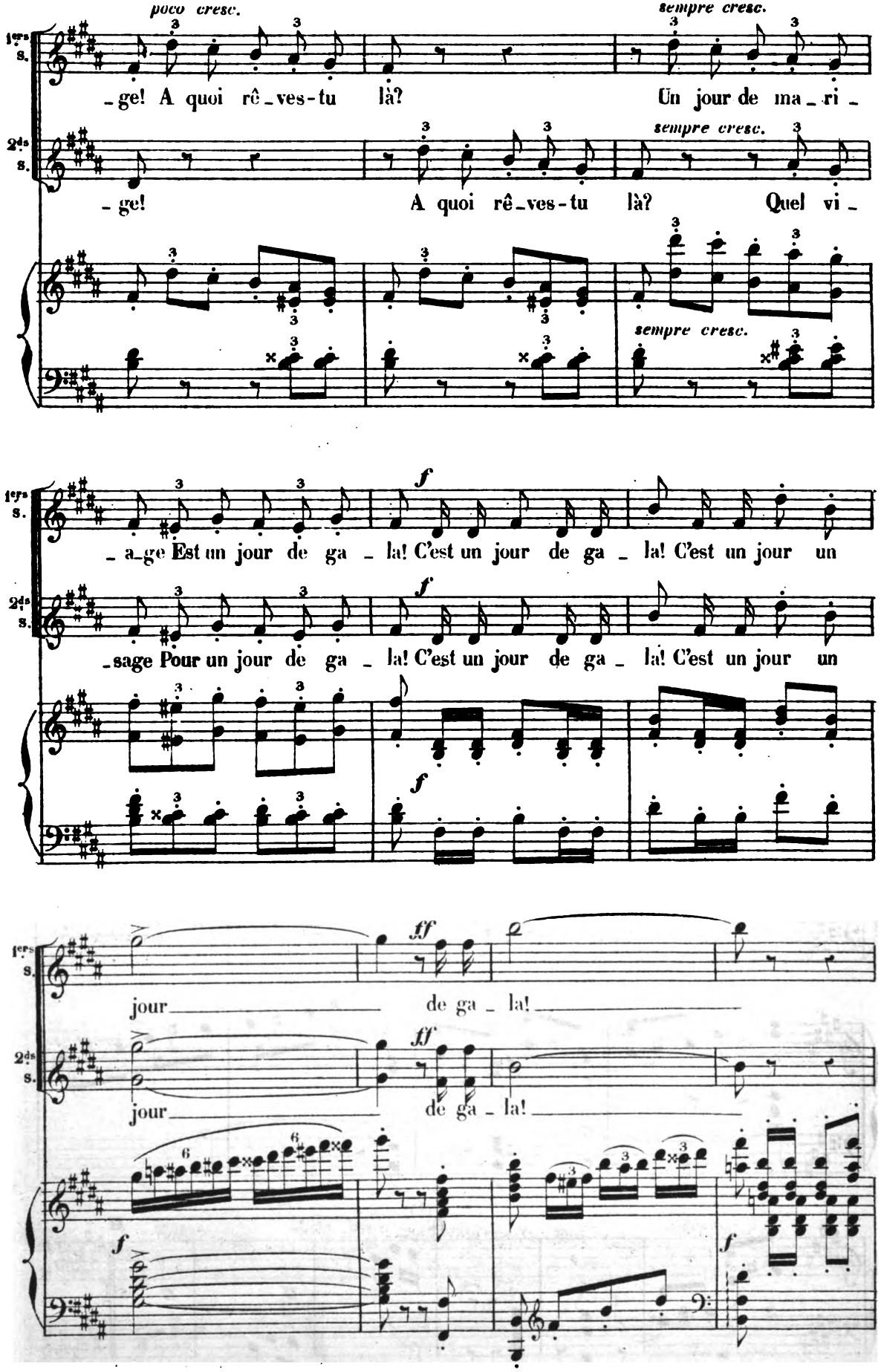

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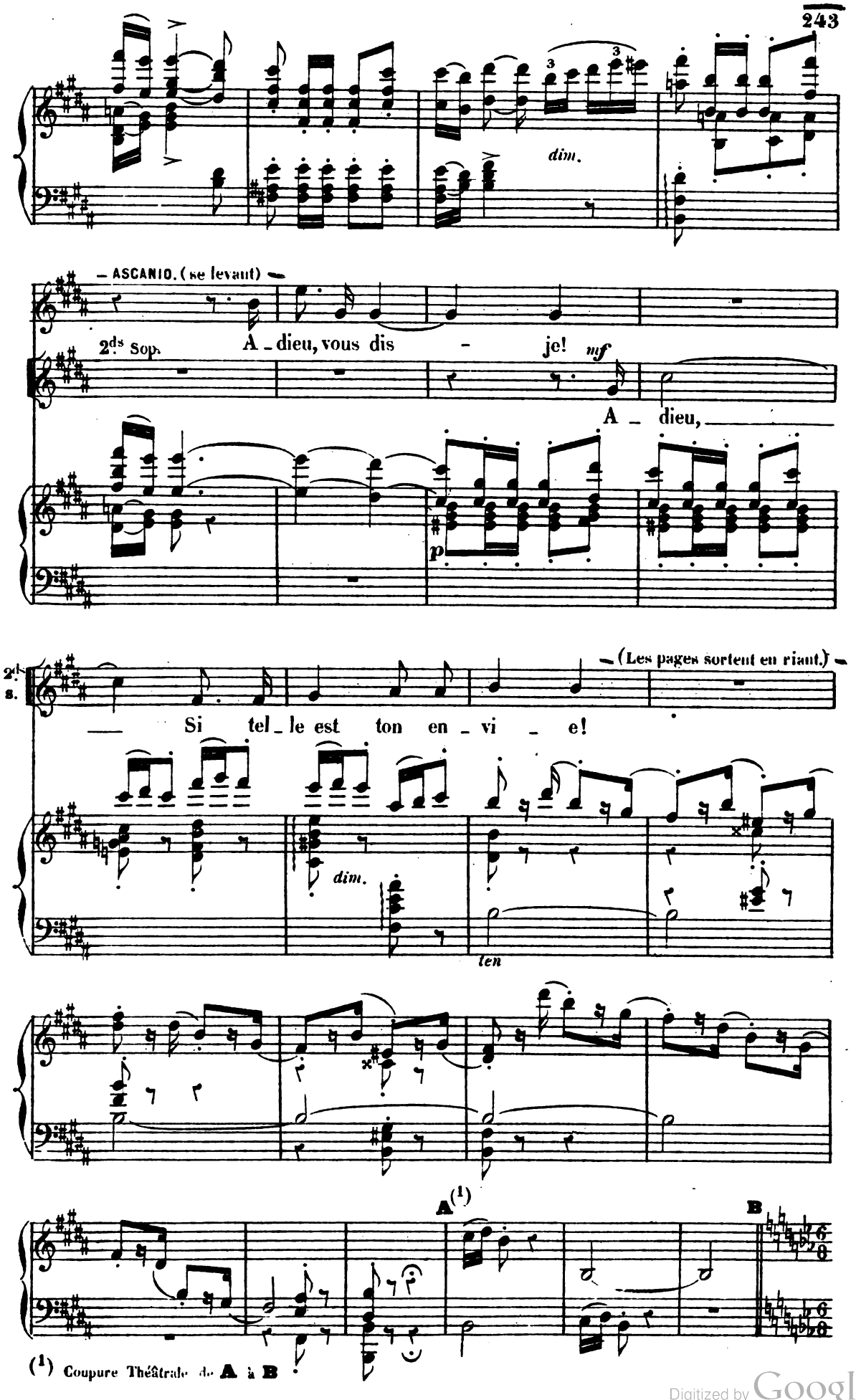

(1) Coupure Théâtrale de **A** à **B**.

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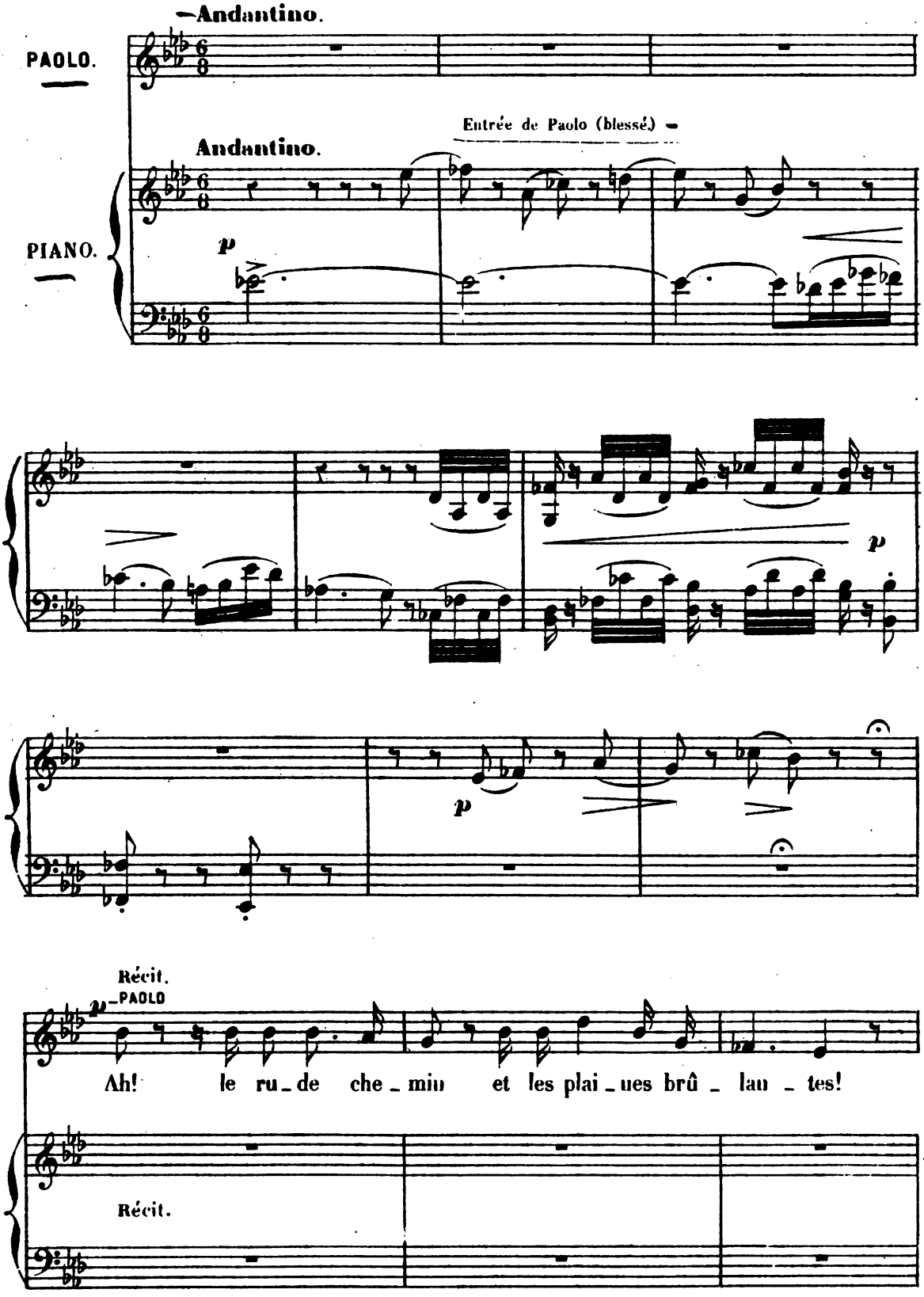
Nº 10

RÉCIT ET CAVATINE

A. RÉCIT -



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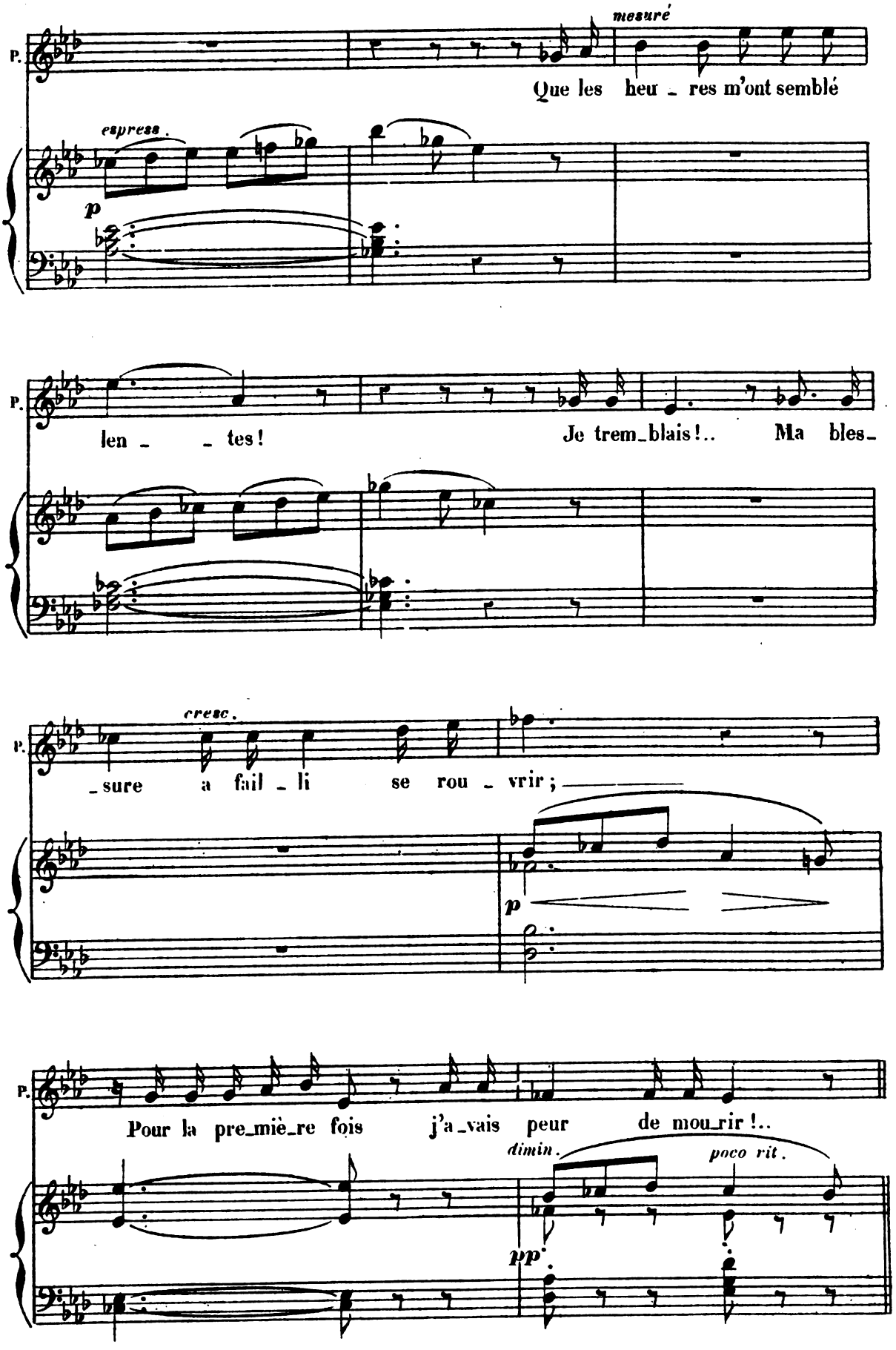

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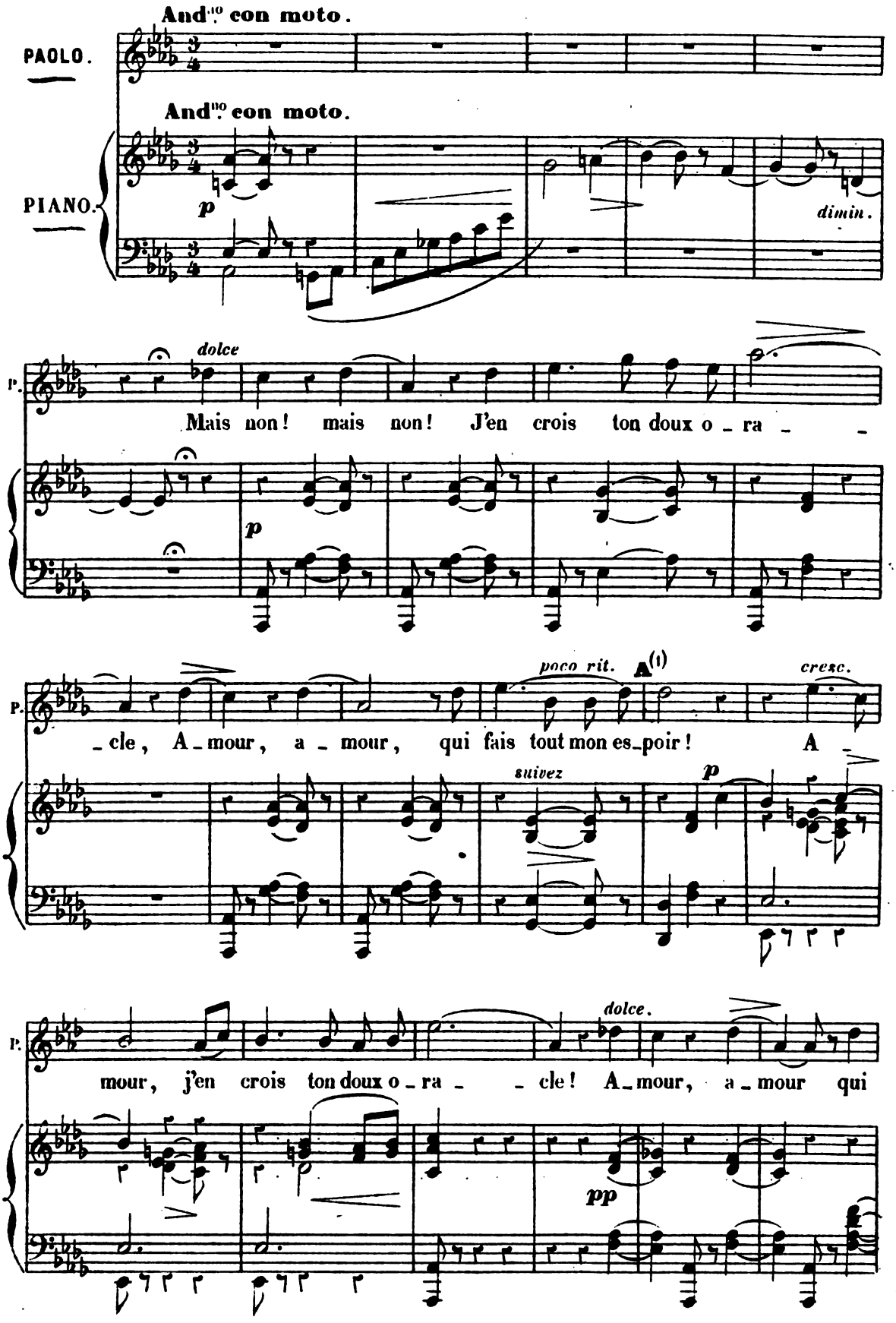
B. CAVATINE.



(1) Coupure théâtrale ad libitum de **A** à **B**.

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poco rit.

cresc.

P. fais tout mon es_poir! Ah! je vais la revoir! je vais la re_

suitez. pp

Ped. Ped.

B (1) a Tempo.

_poir!

P. _voir! Laissé parmi les morts

a Tempo.

p p

cresc. f

P. et sauvé par mi_ra_cle, Je ne veux pas mourir! Je ne veux pas mou_

p

dim. p a Tempo. cresc.

P. _rir! Non! Non! A_mour, a_mour qui fais tout mon es_poir,

p a Tempo.

(1) Fin de la coupure

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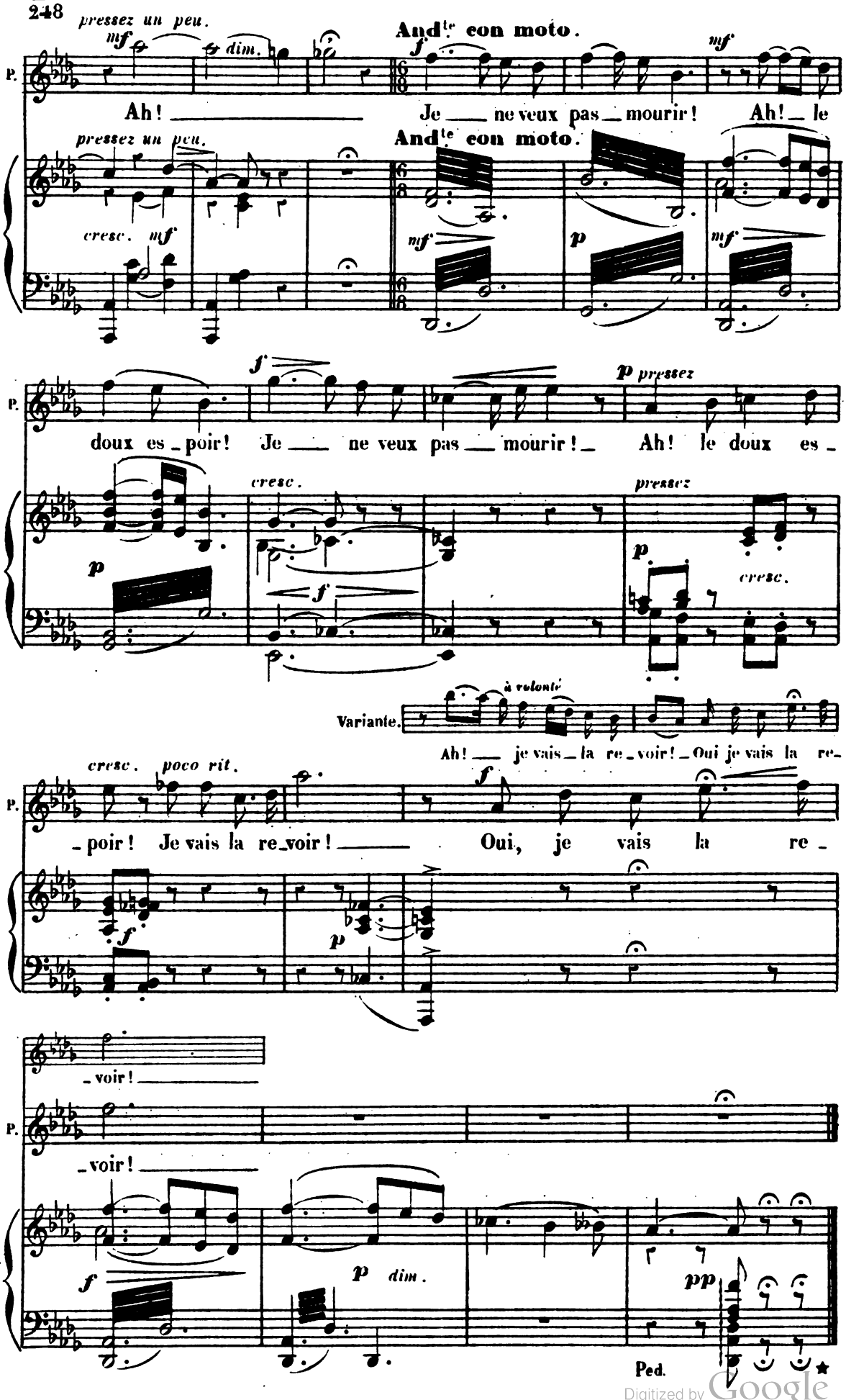

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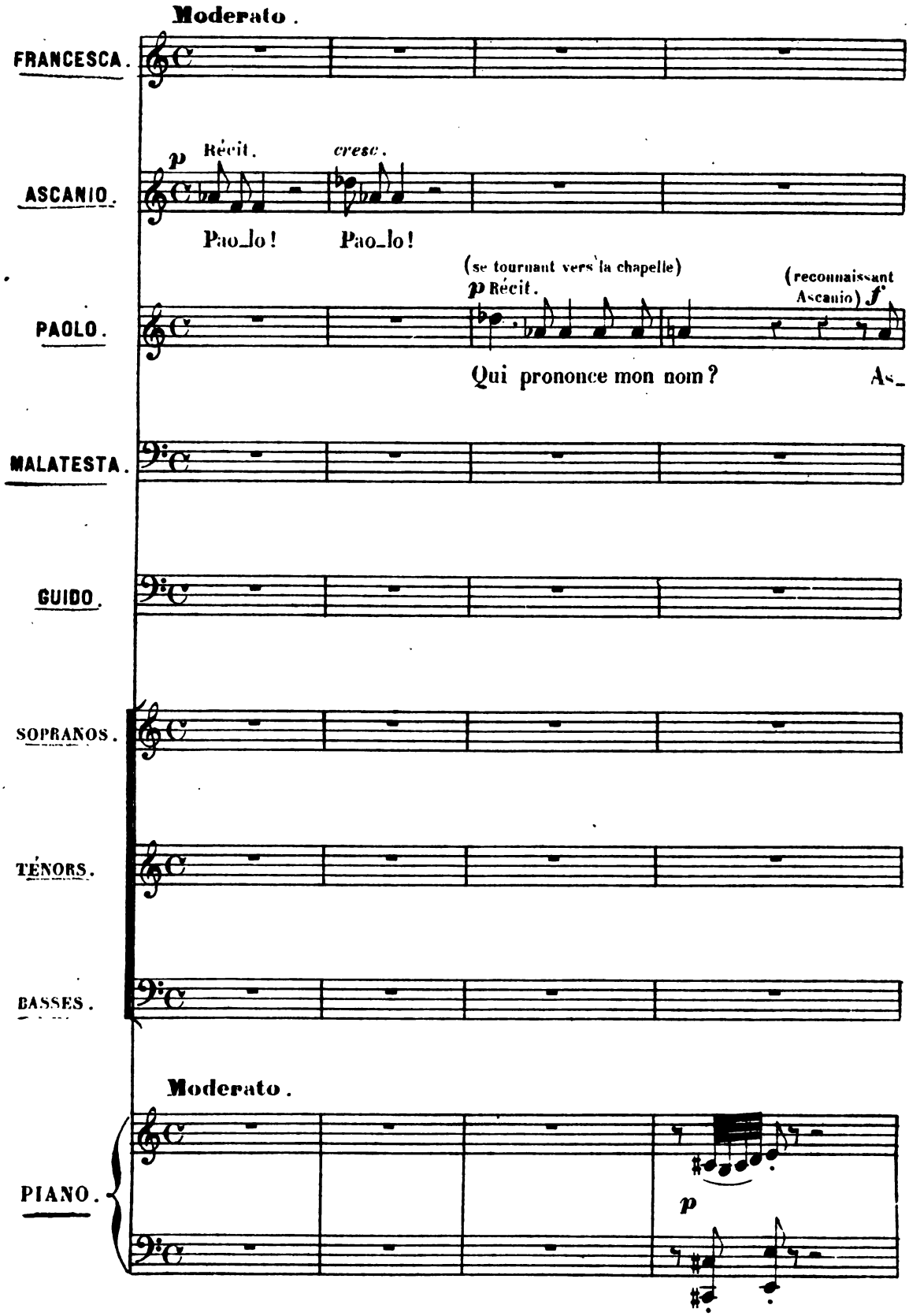
SCÈNE, RÉCIT ET ENSEMBLE



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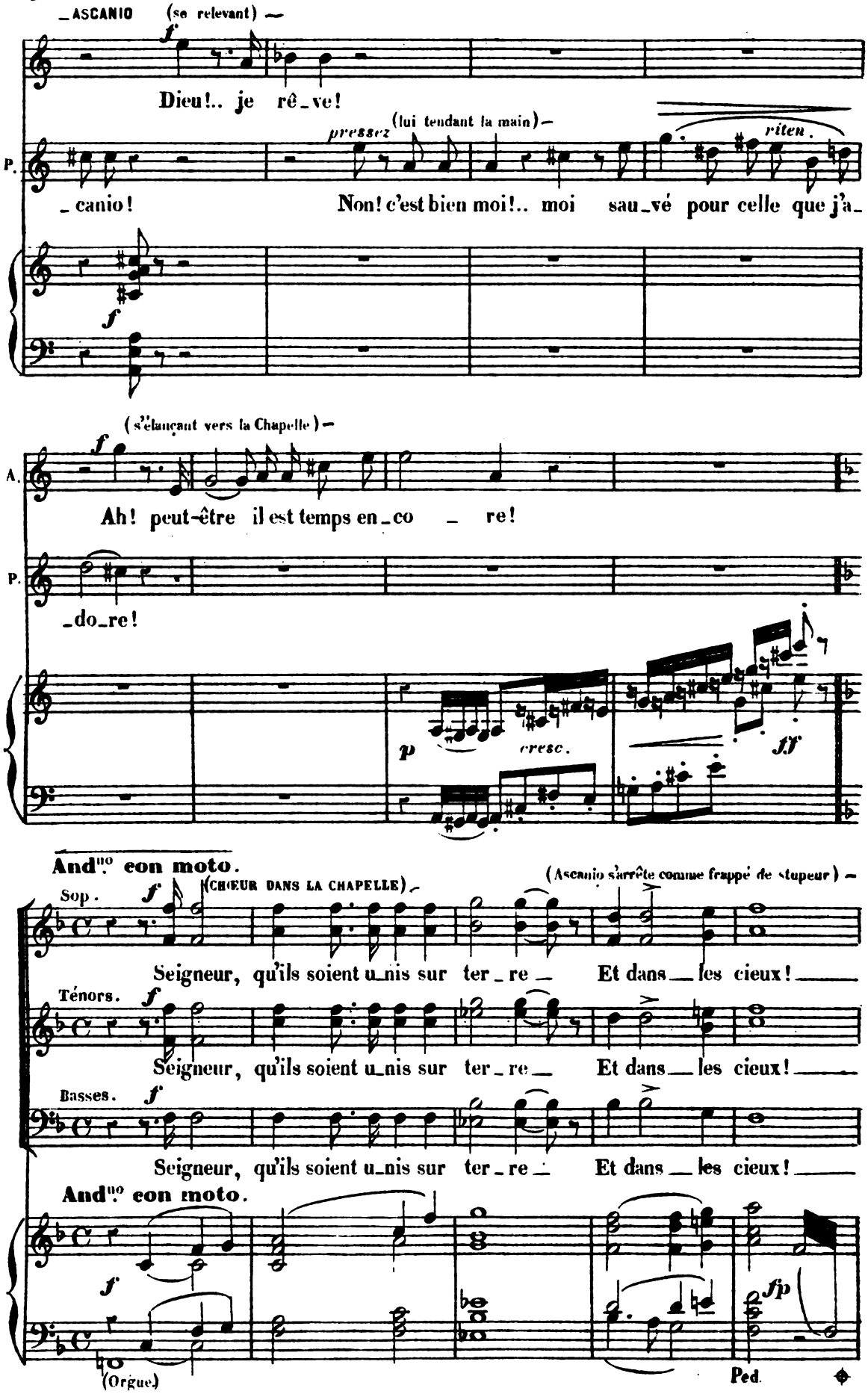

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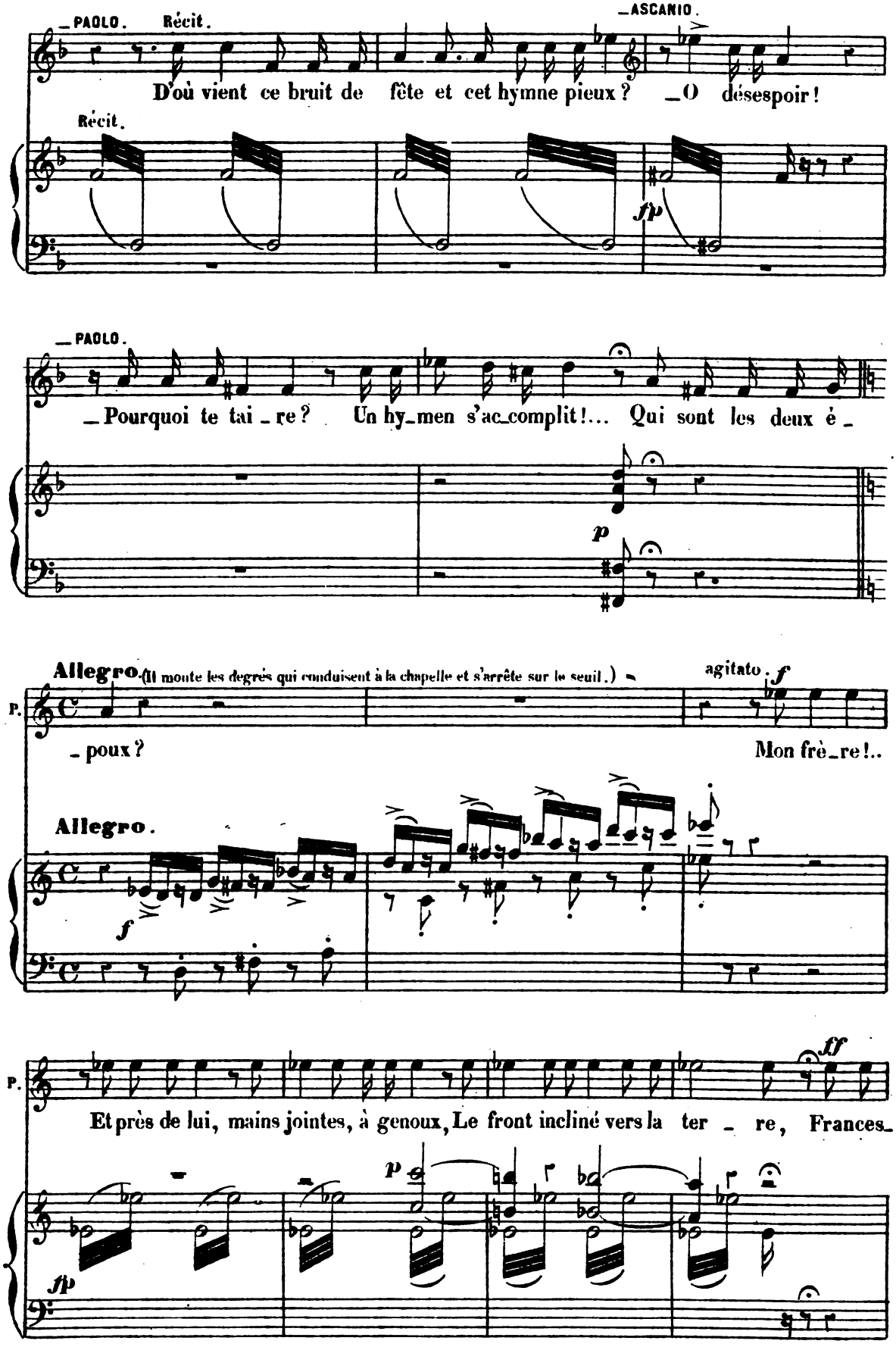

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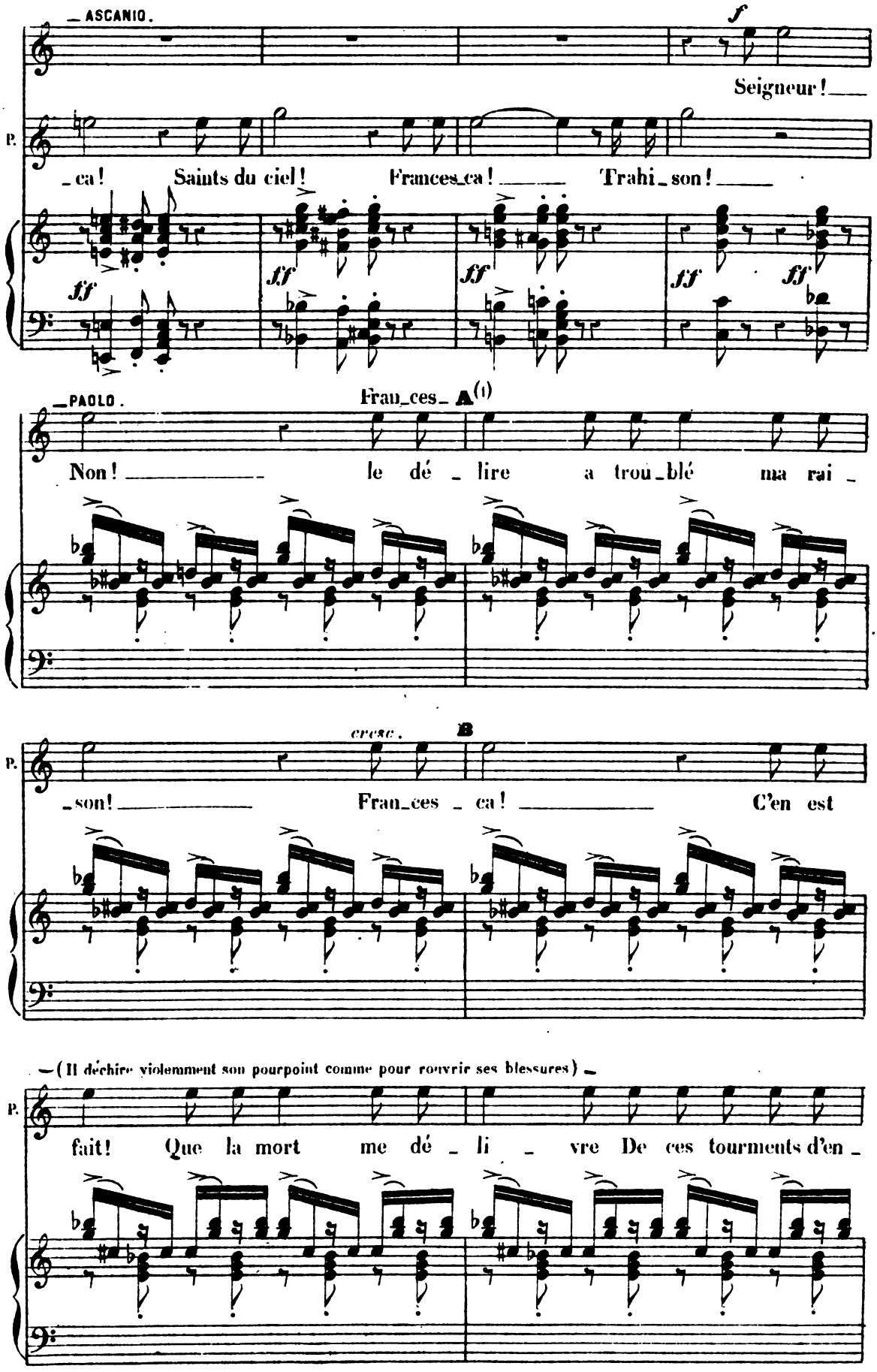

(1) Coupure facultative de **A** à **B**

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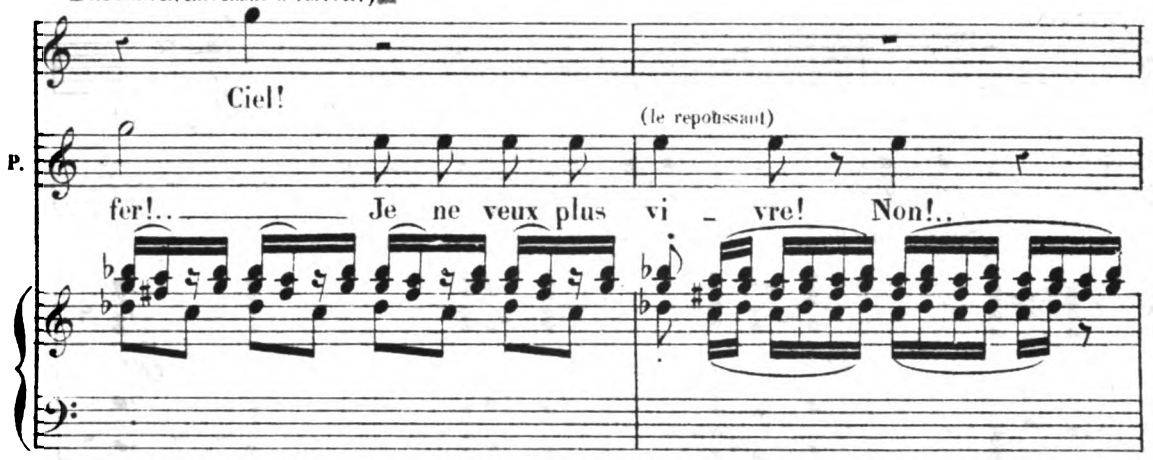
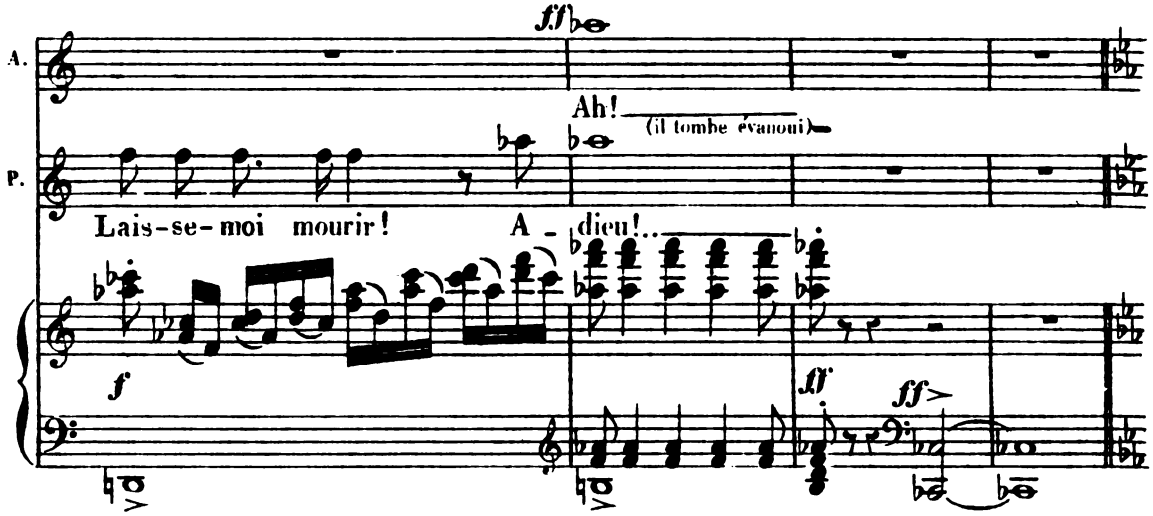
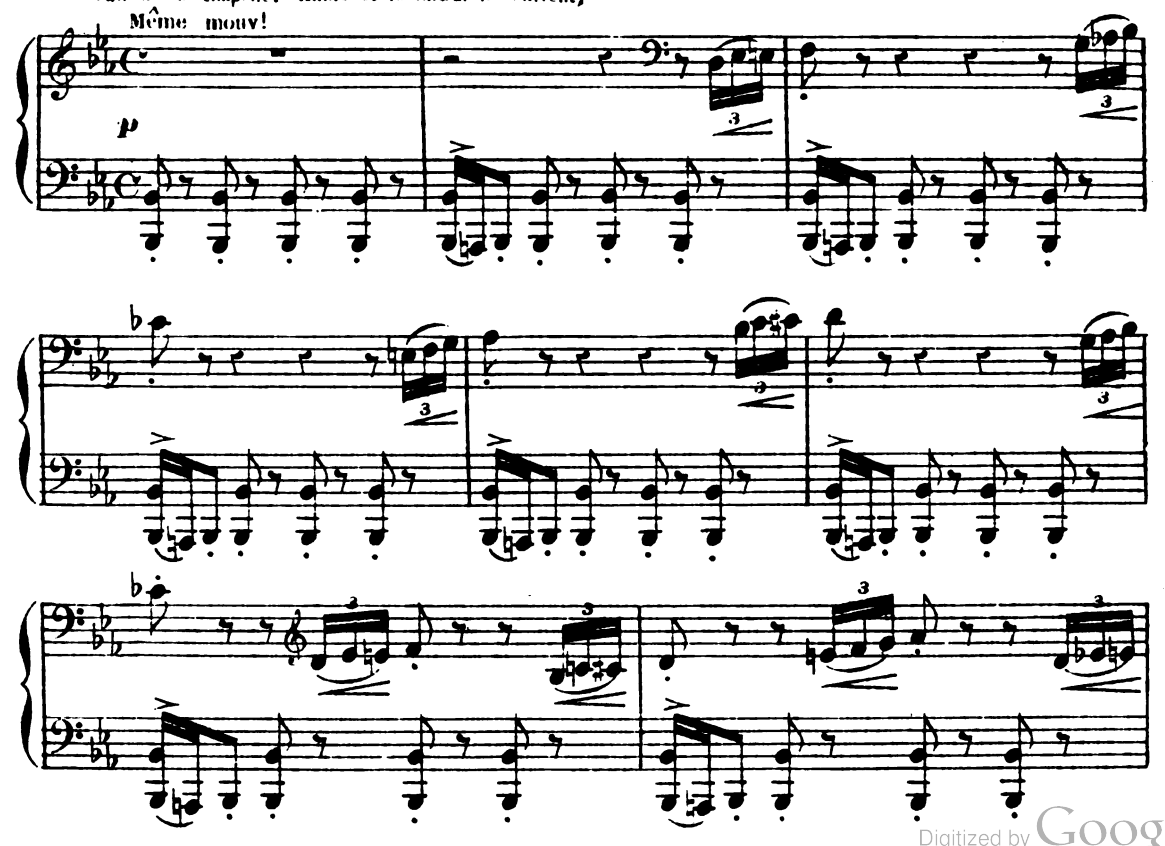
ASCANIO.(cherchant à l'arrêter)





(Ascanio s'agenouille près de Paolo et le soutient dans ses bras. Malatesta et Francesca paraissent sur le seuil de la chapelle. Guido et le Chœur les suivent)



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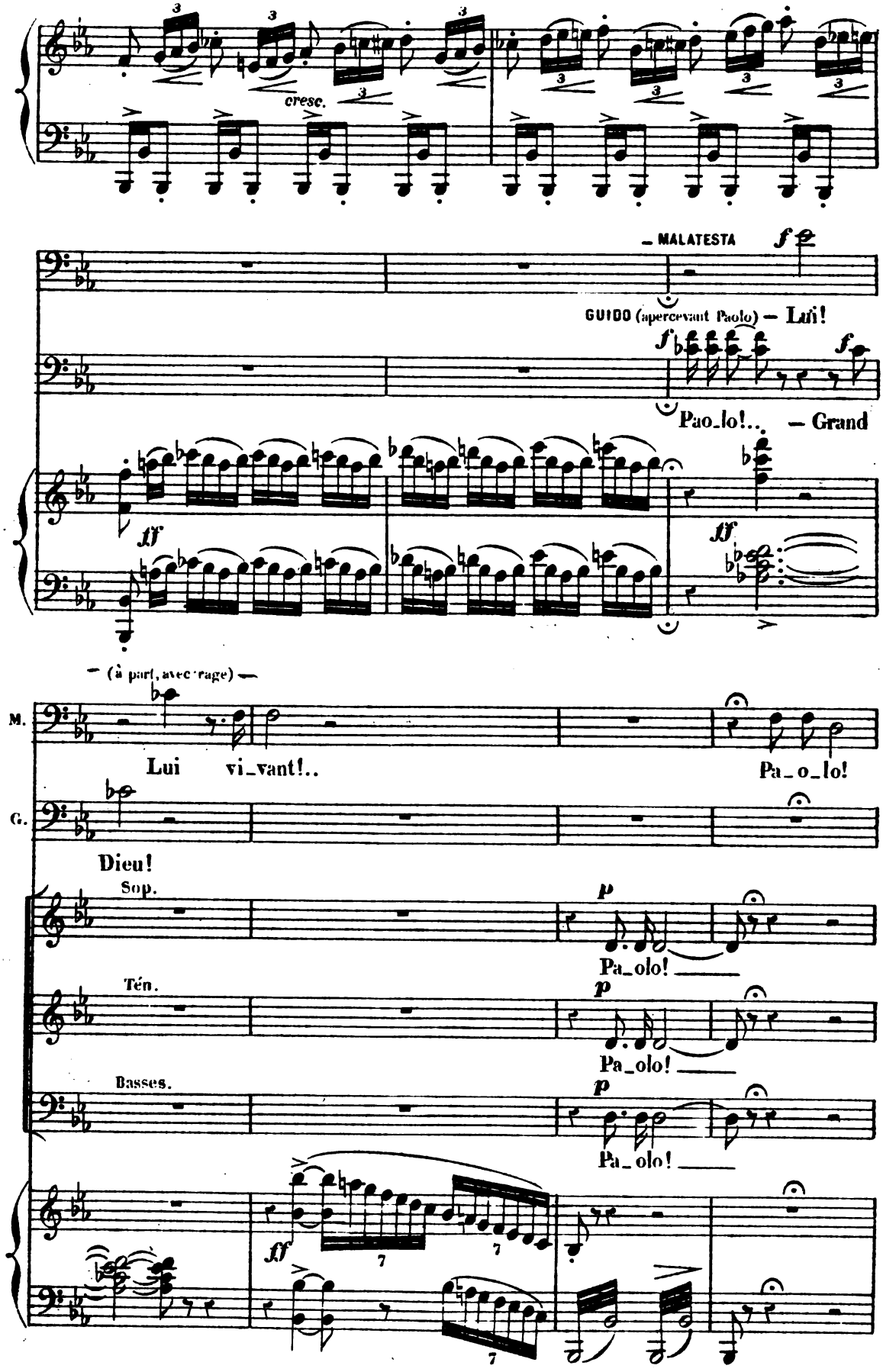

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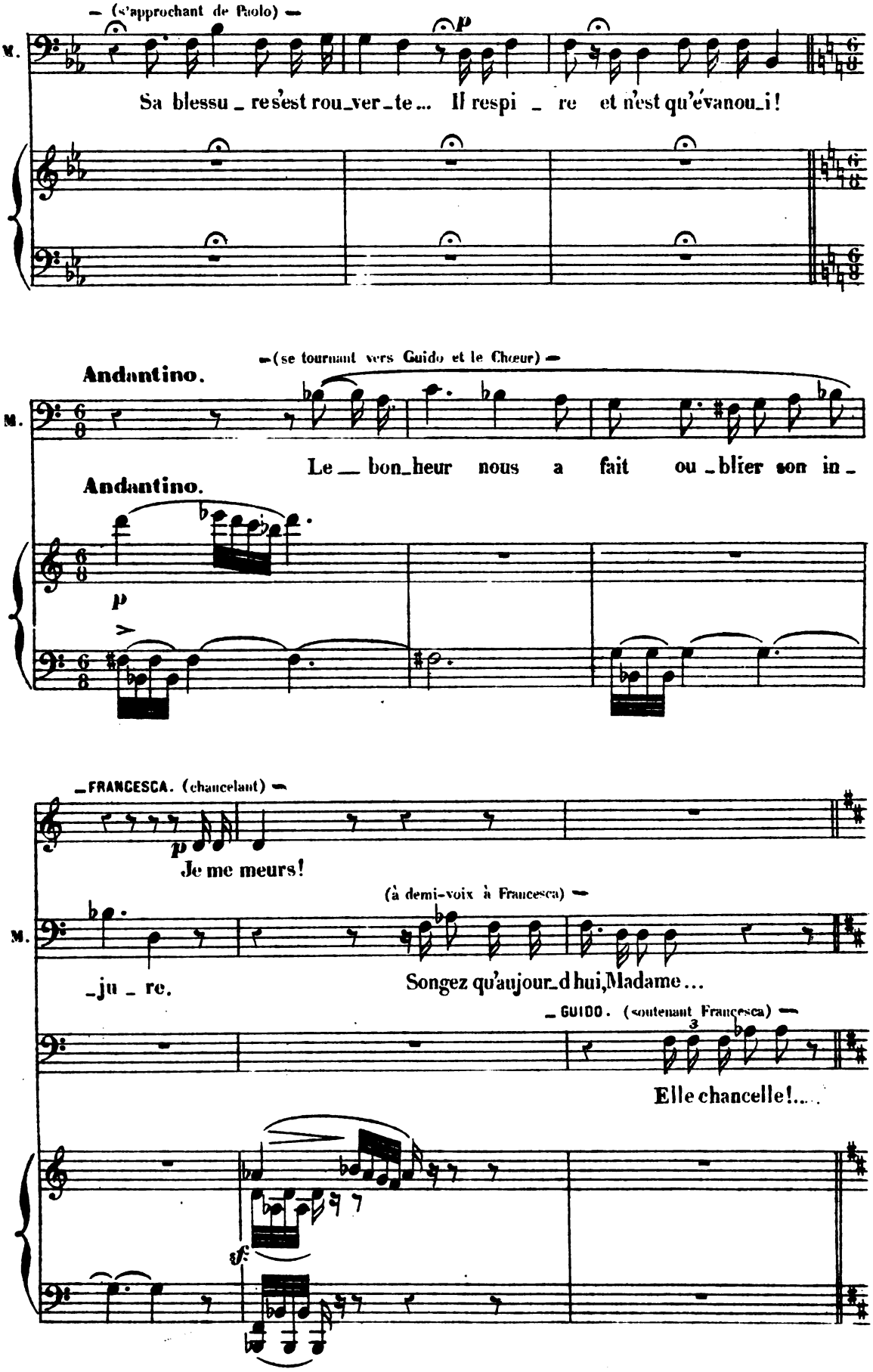

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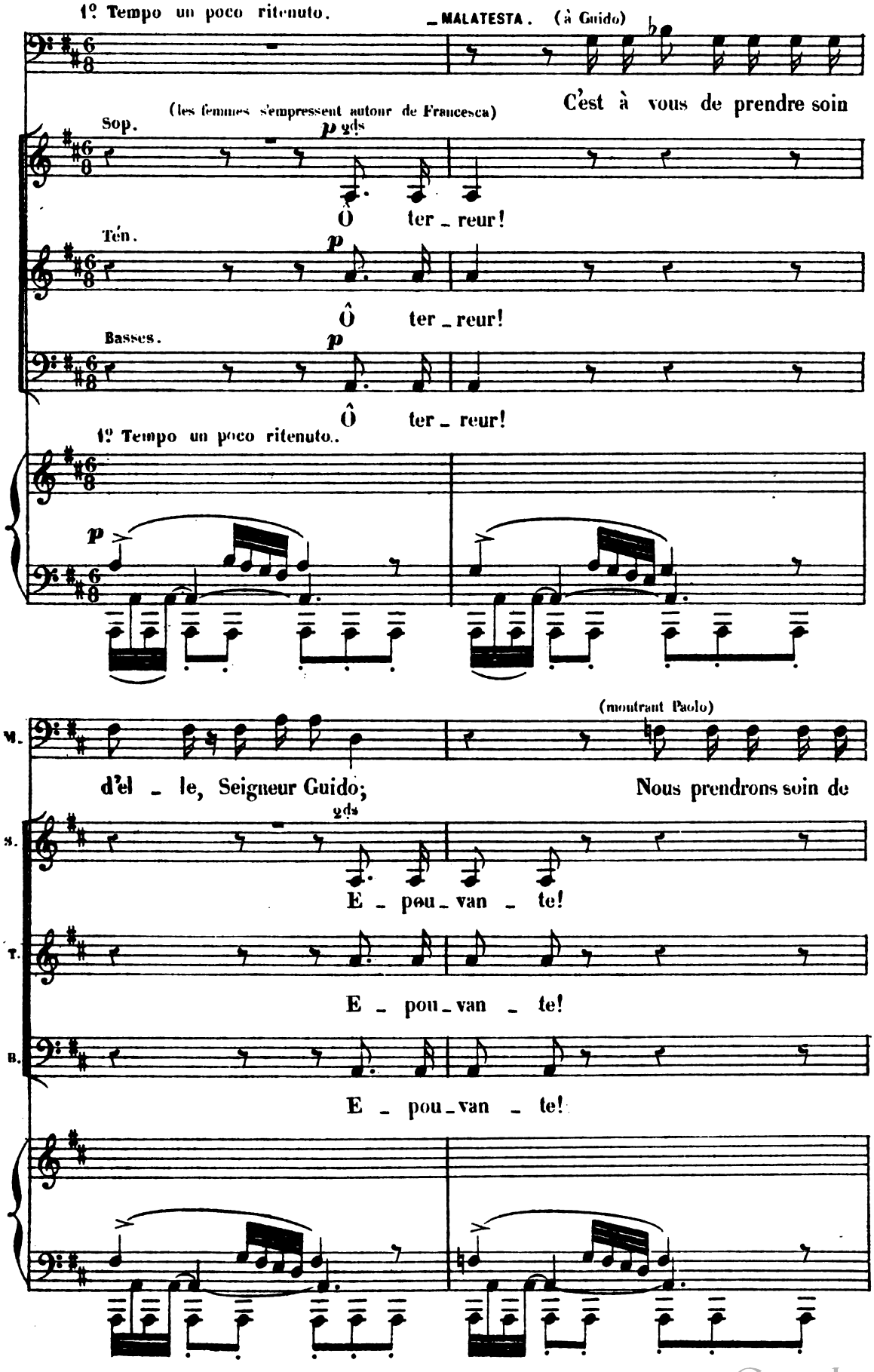

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_ASCANIO. (à part)

Jour de mal - heur! Jour

(sur un signe de Malatesta on emporte Paolo évanoui)

M. lui.

_GUIDO (à part)

Malheu-reux, Qu'ai-je

1ers et 2ds Sop.

S. Jour de mal - heur! Jour

T. Ô jour d'ef-froi! Jour de mal-heur!

B. Jour d'ef-froi! Ô terreur! E-pouvan-

(Ascanio rejoint Paolo avec la suite de Malatesta)

A. de mal - heur!

G. fait?

S. de mal - heur! Ô ter-reur! Ter-

T. E-pou-van - te! Ter-reur! Ter-

B. -te! Jour de mal heur! Jour d'effroi!

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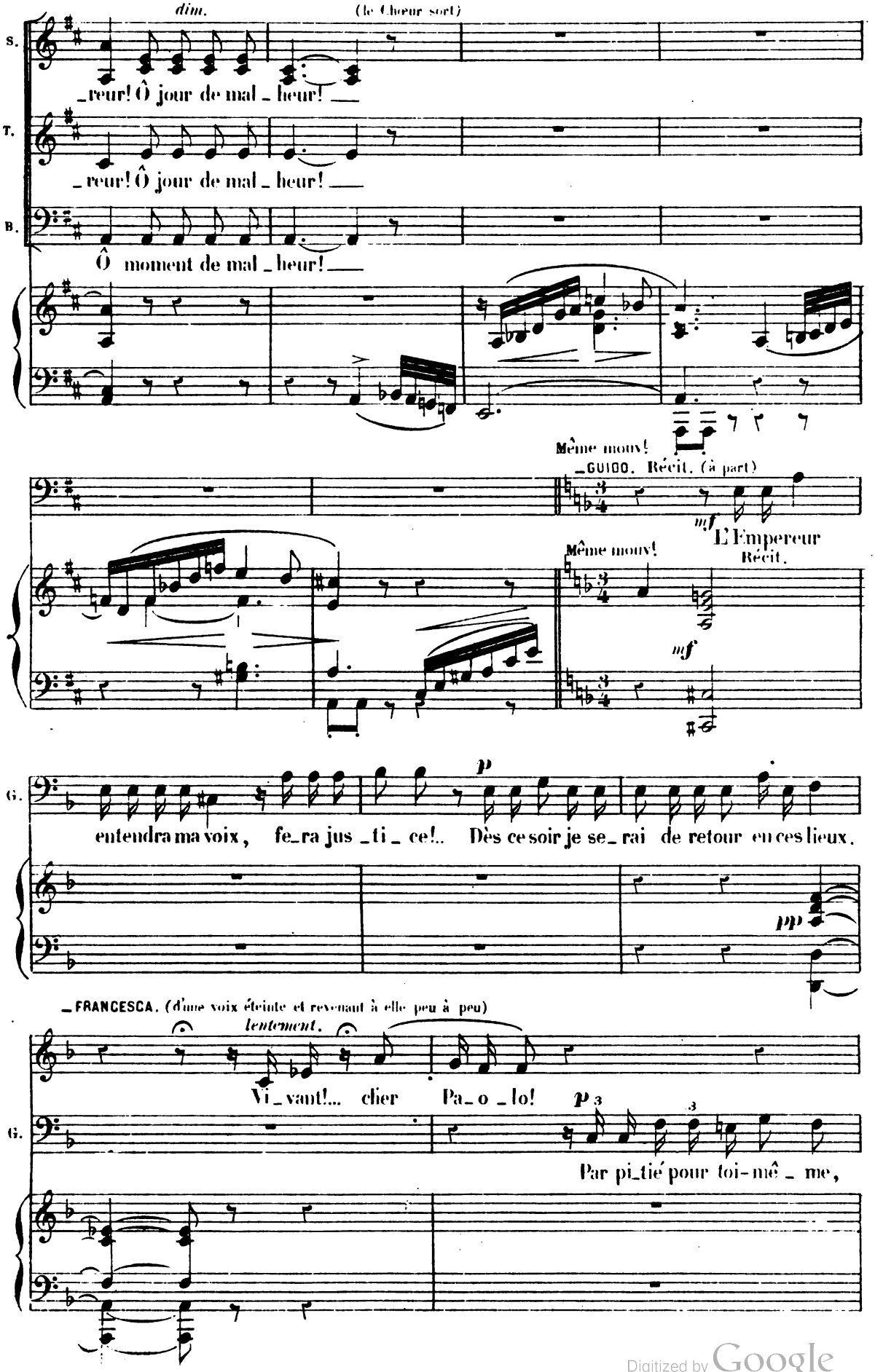

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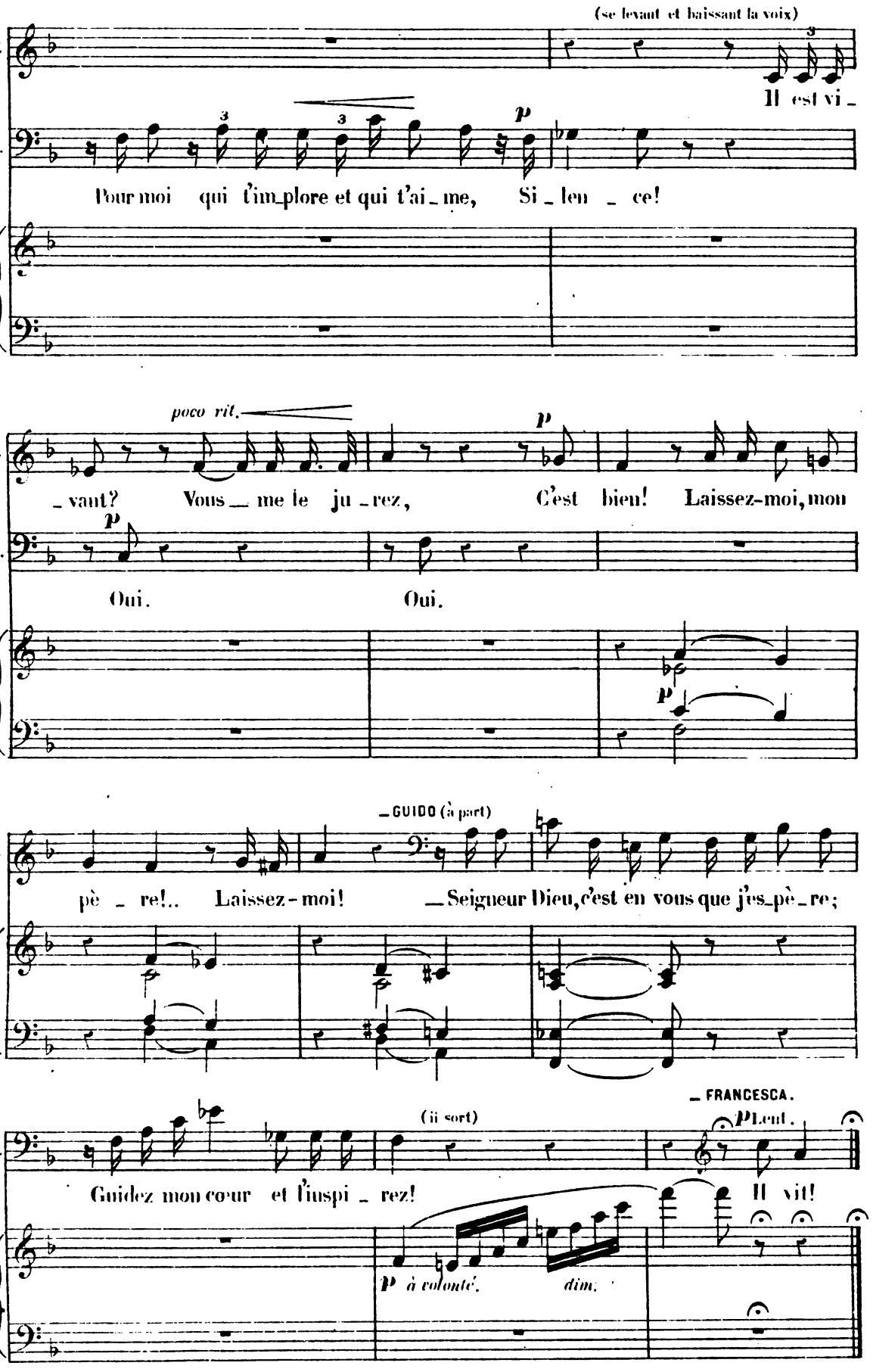

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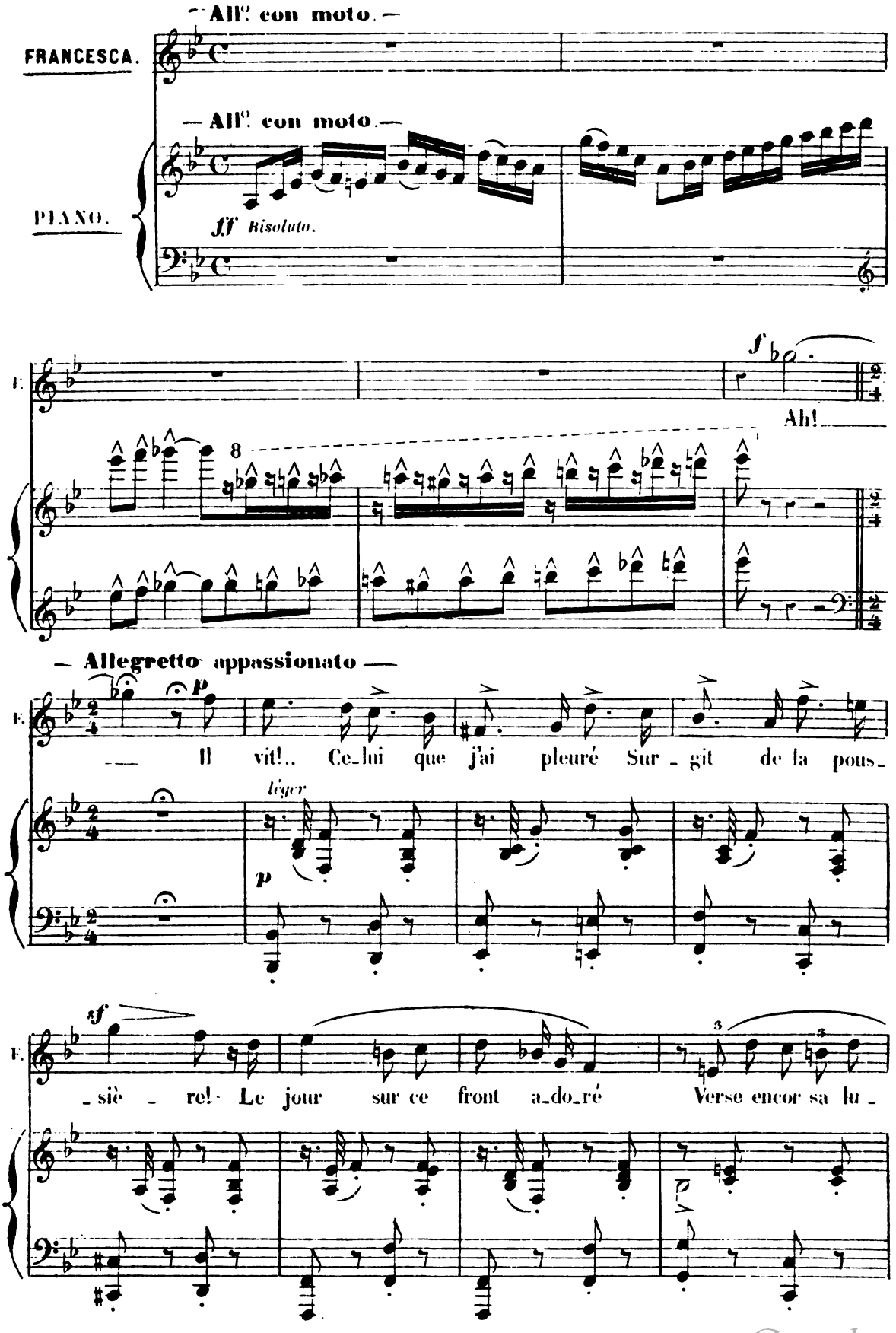
Nº 11

AIR FINAL



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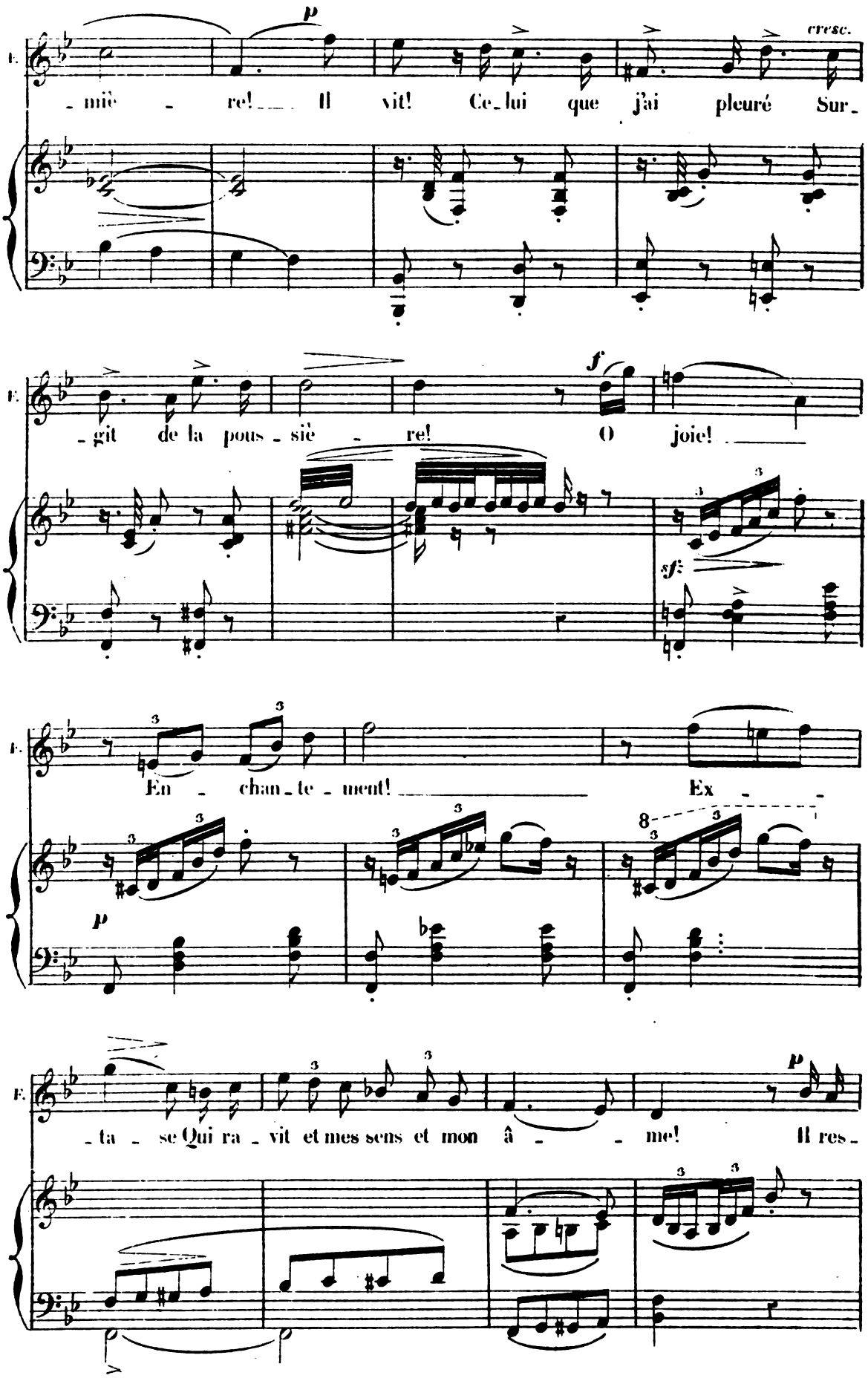

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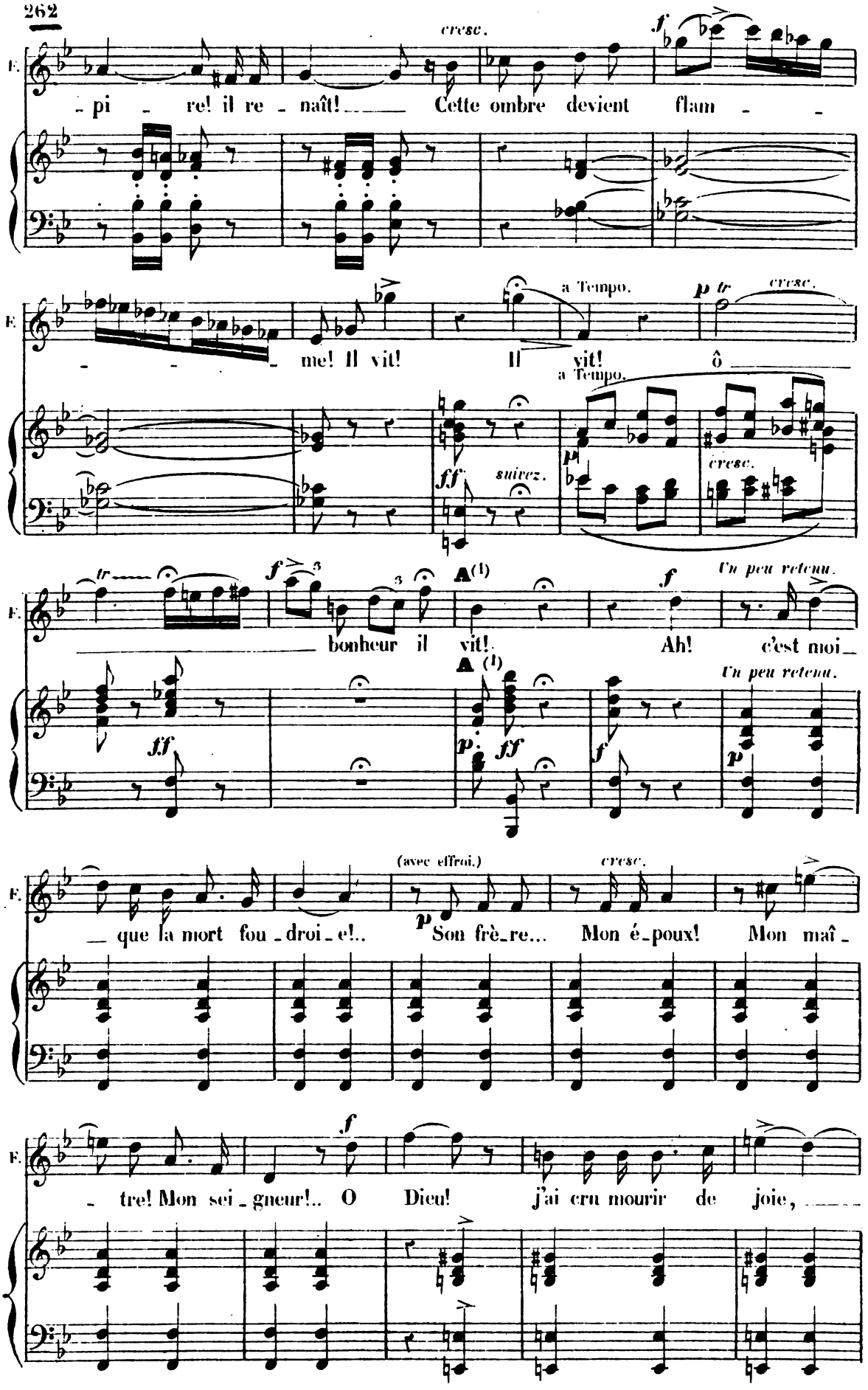

(1) Coupure *ad libitum* de **A** à **B** page 264

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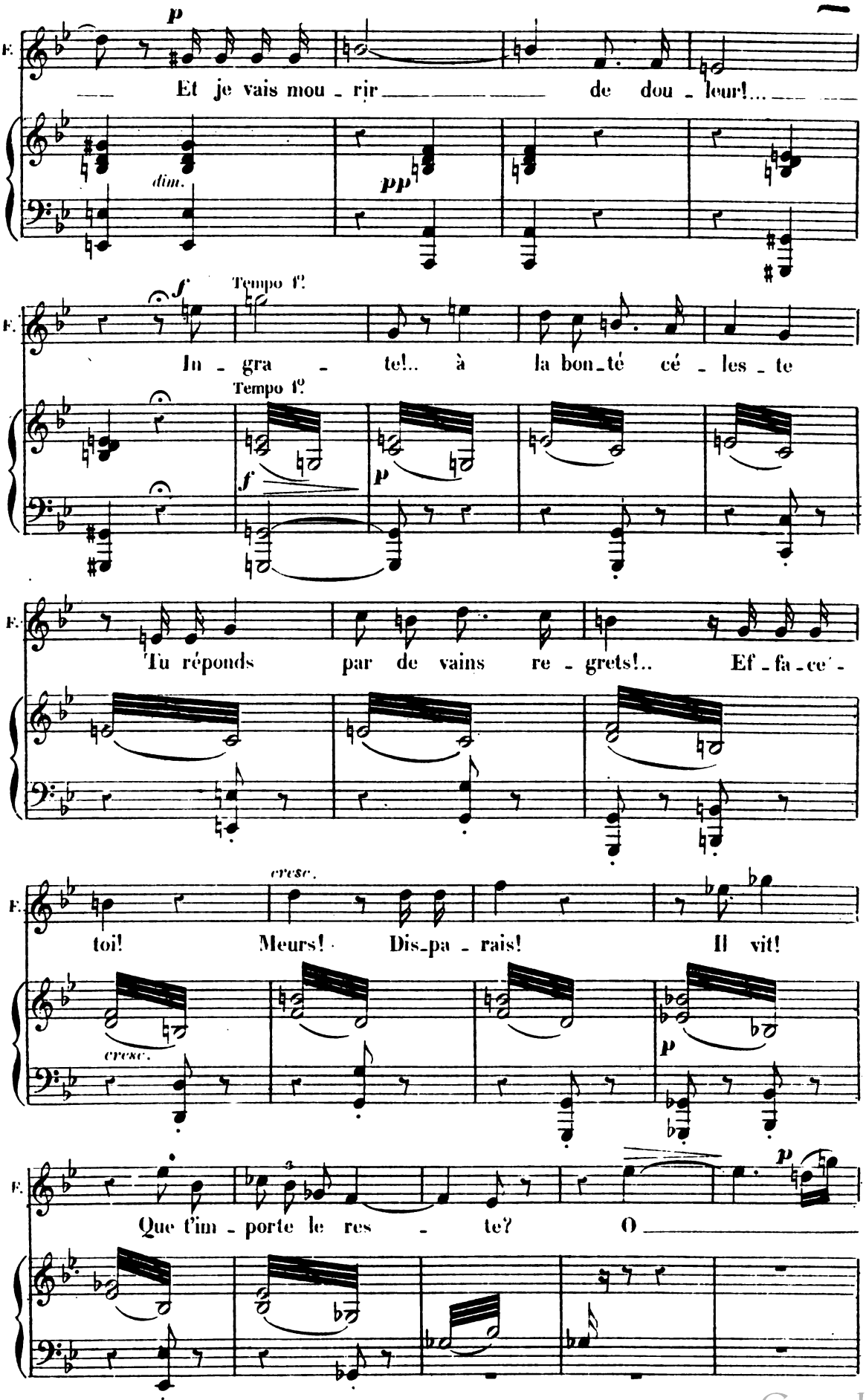

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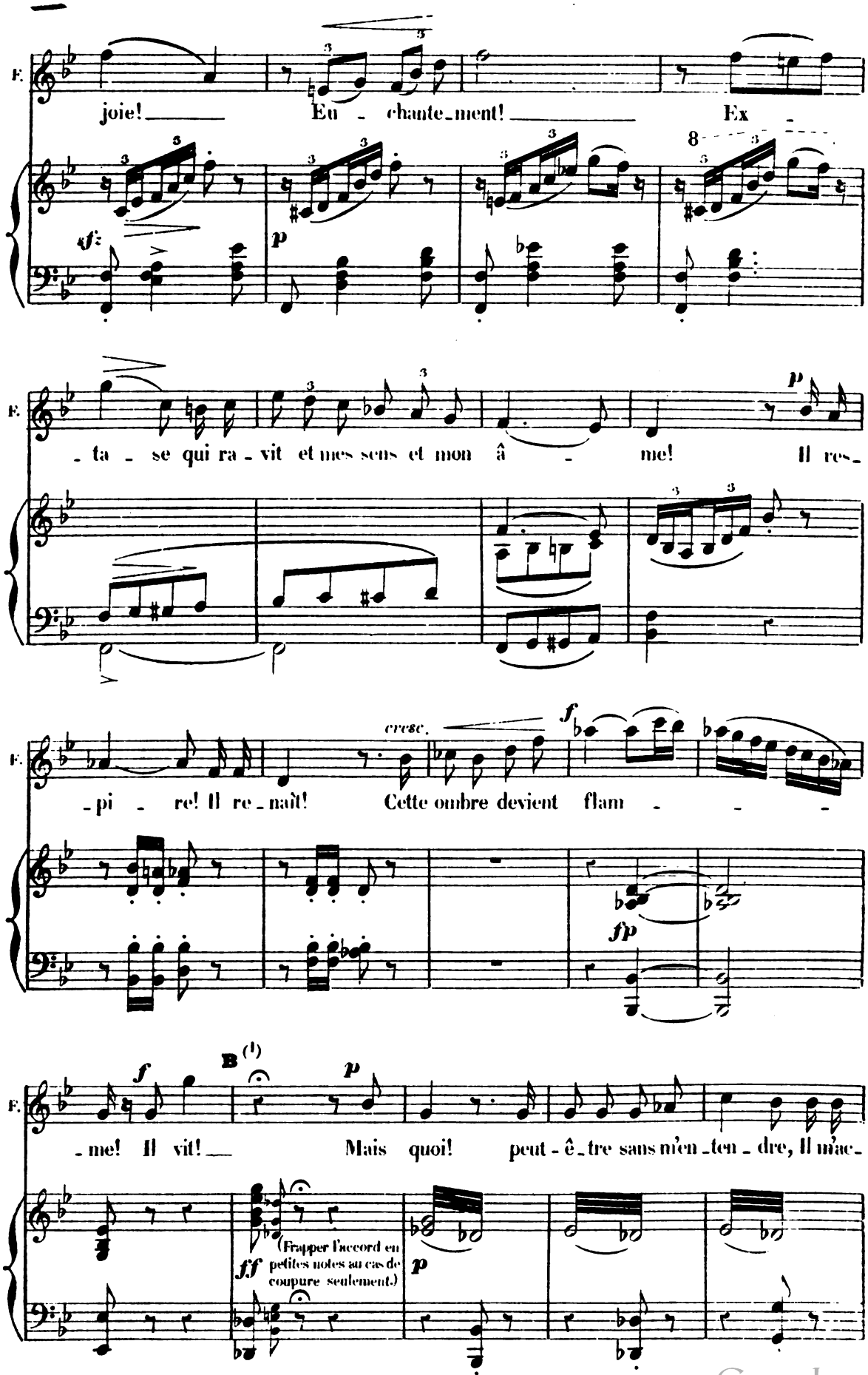

(1) Fin de la coupure ad libitum.

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cresc.

F. -cu - se de trahi - son! O ter - reur! Epou - vante où se perd ma rai -

f f retenez peu à peu. dim.

F. - son!... Eh bien! non!... Je ne veux pas mê - me me dé - fen - dre.

sf suivez.

And.^no con moto.

F. Sou - ris, na - tu - re!... Et toi, so - leil,

And.^no con moto. pp

Ped. ★ Ped.

cédez un peu.

F. do - re les cieux! Dans mon cœur, dans mon

suivez.

★ Ped.

rit. dim.

F. cœur La douleur, la douleur s'est tu - e!..

smorz. pp

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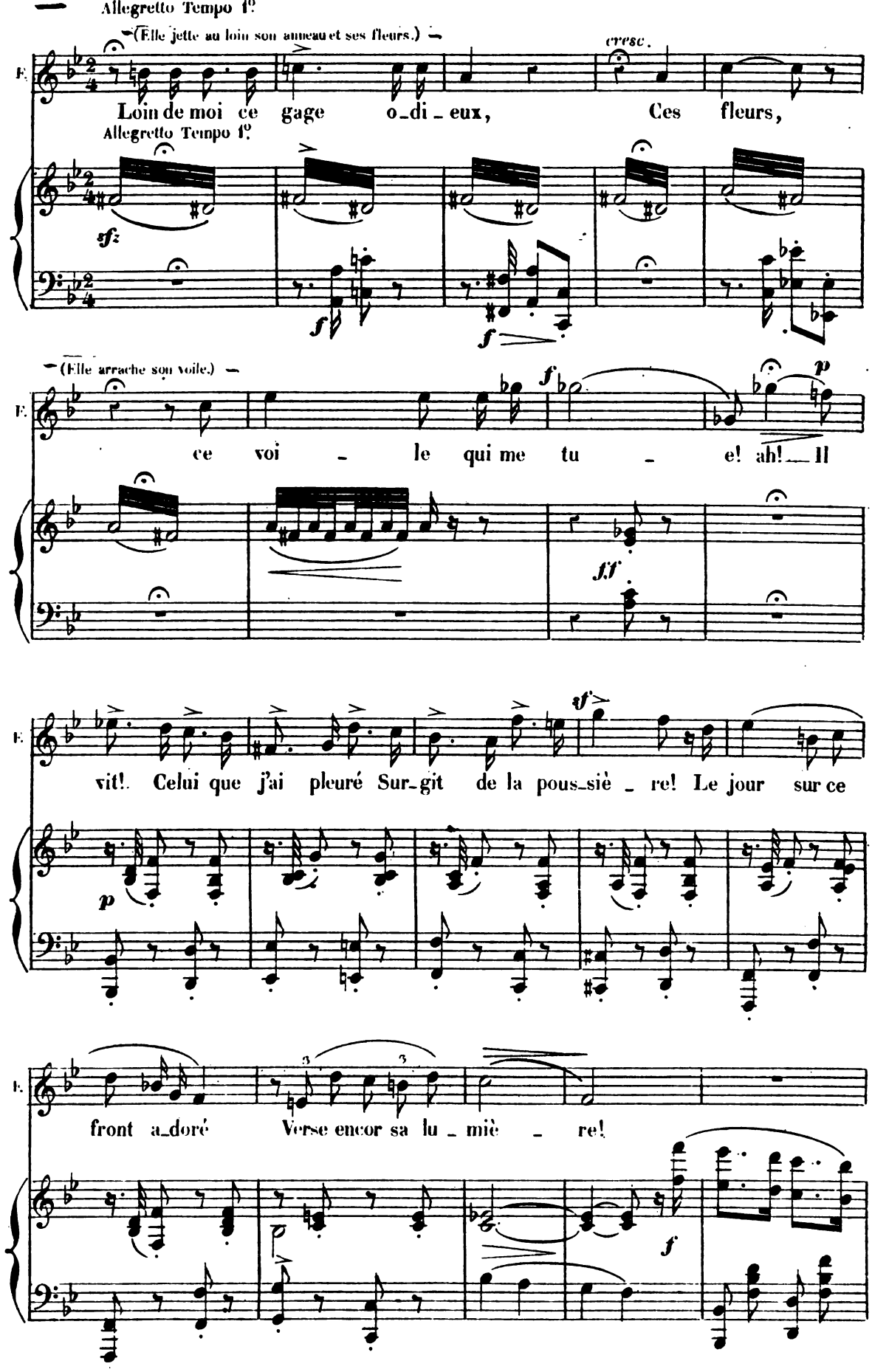

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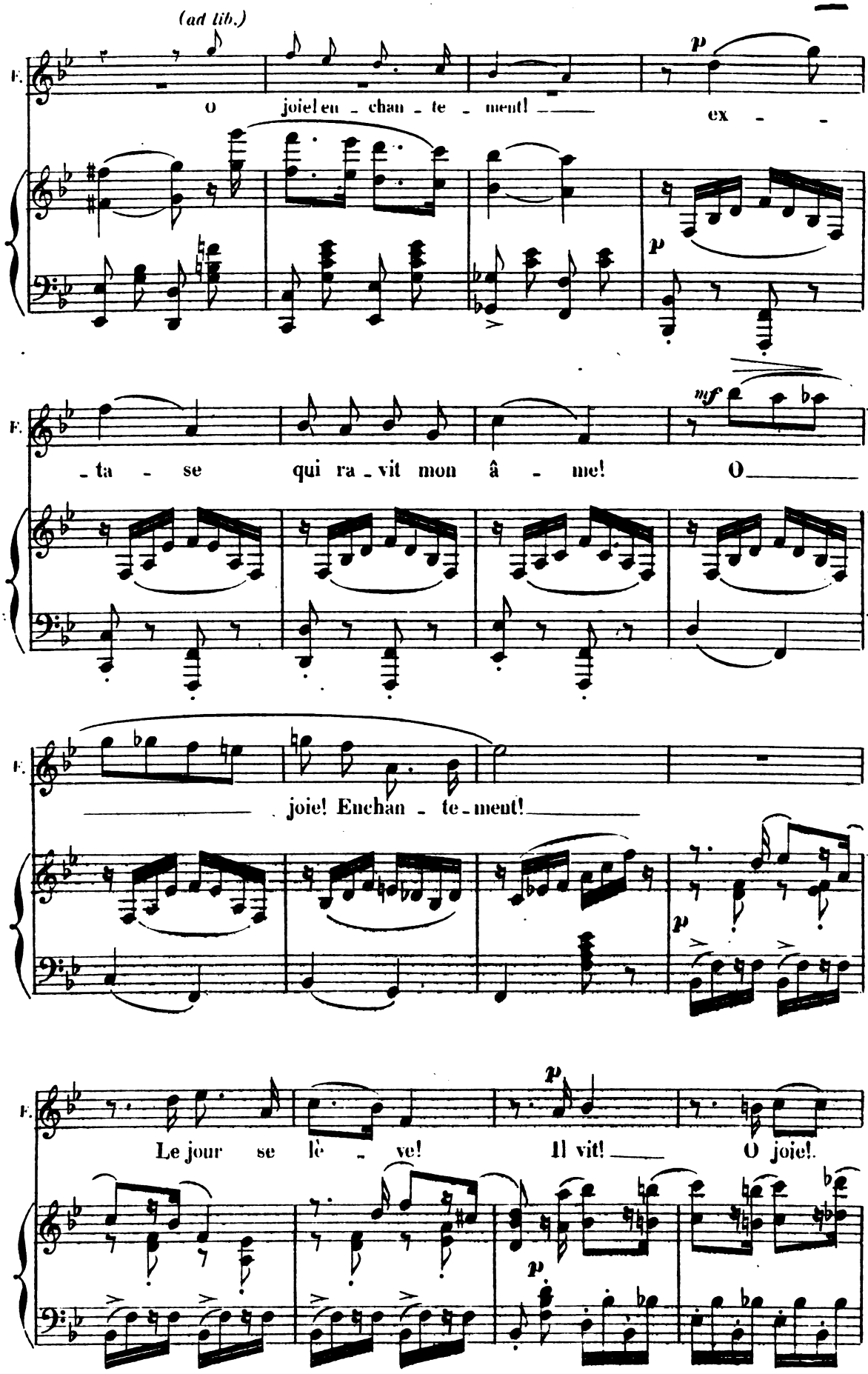

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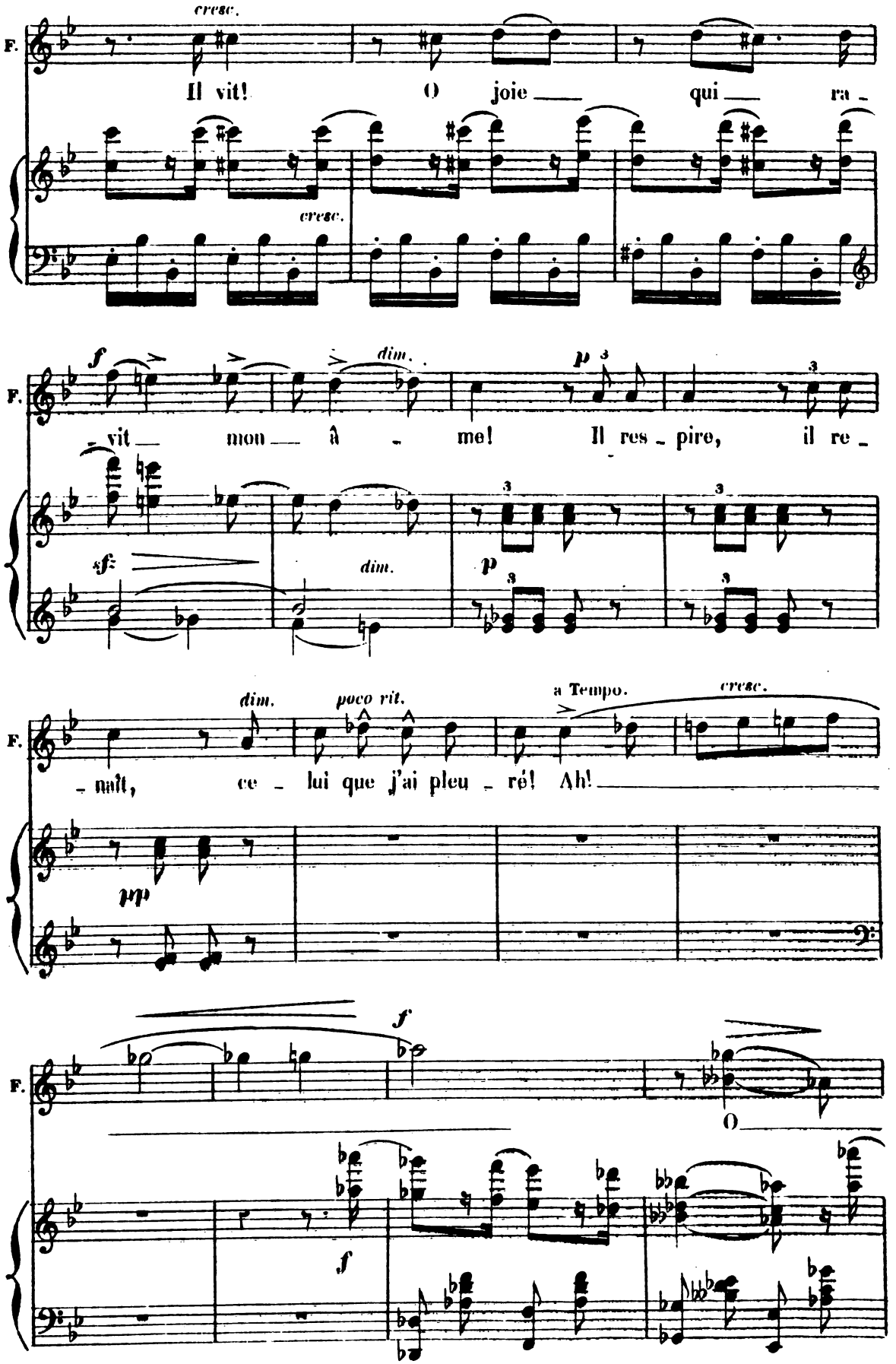

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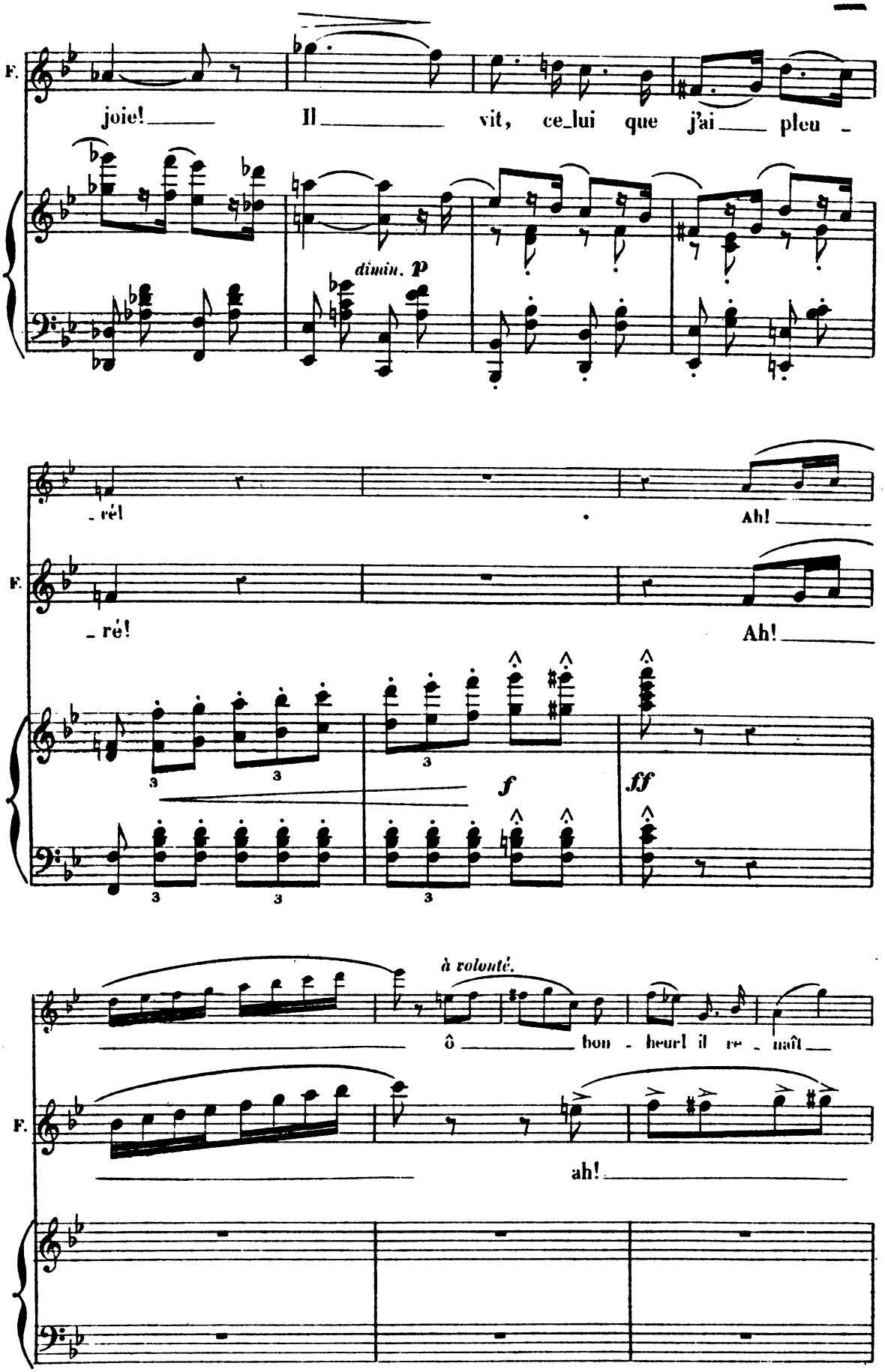

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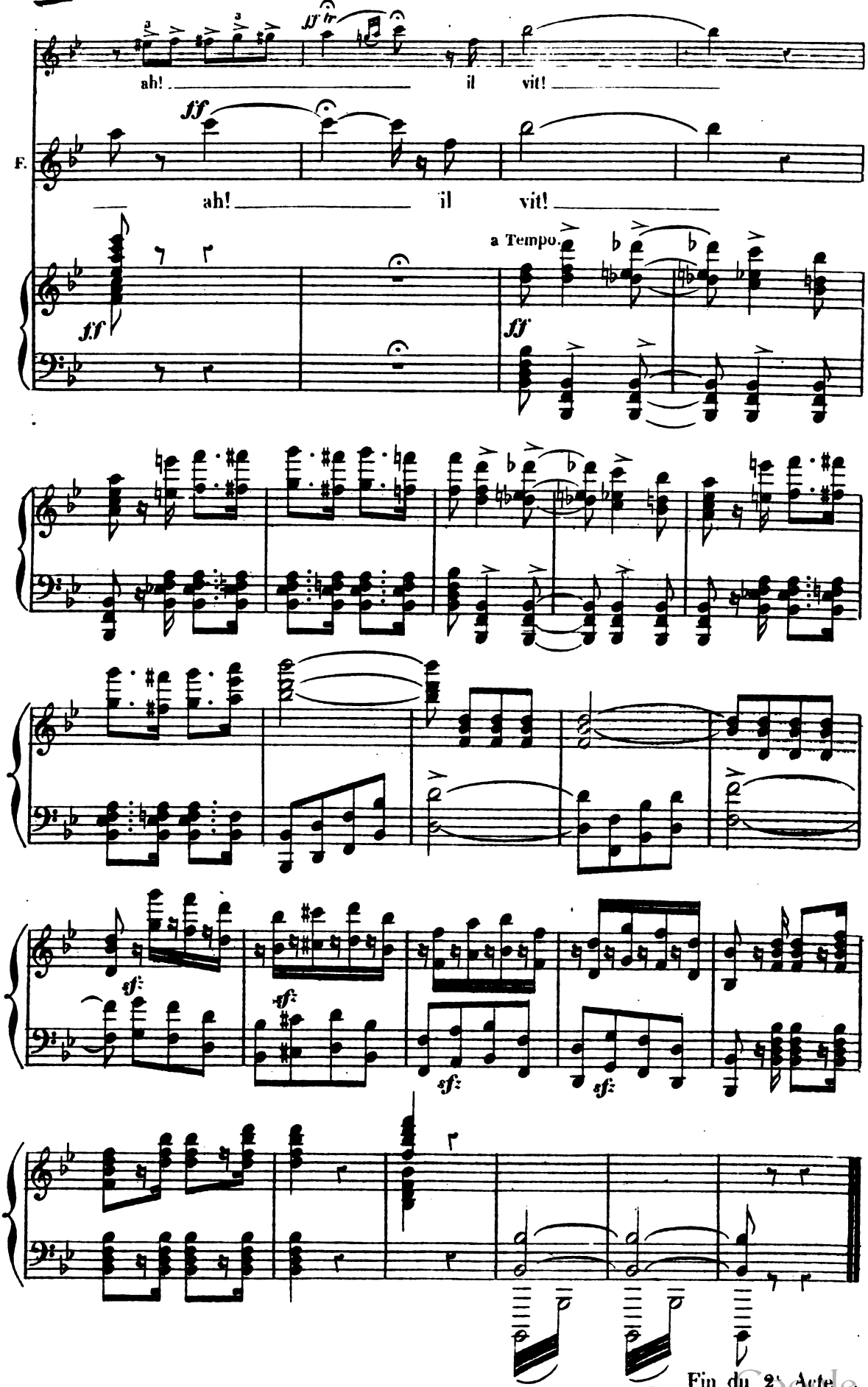

Fin du 2e Acte.

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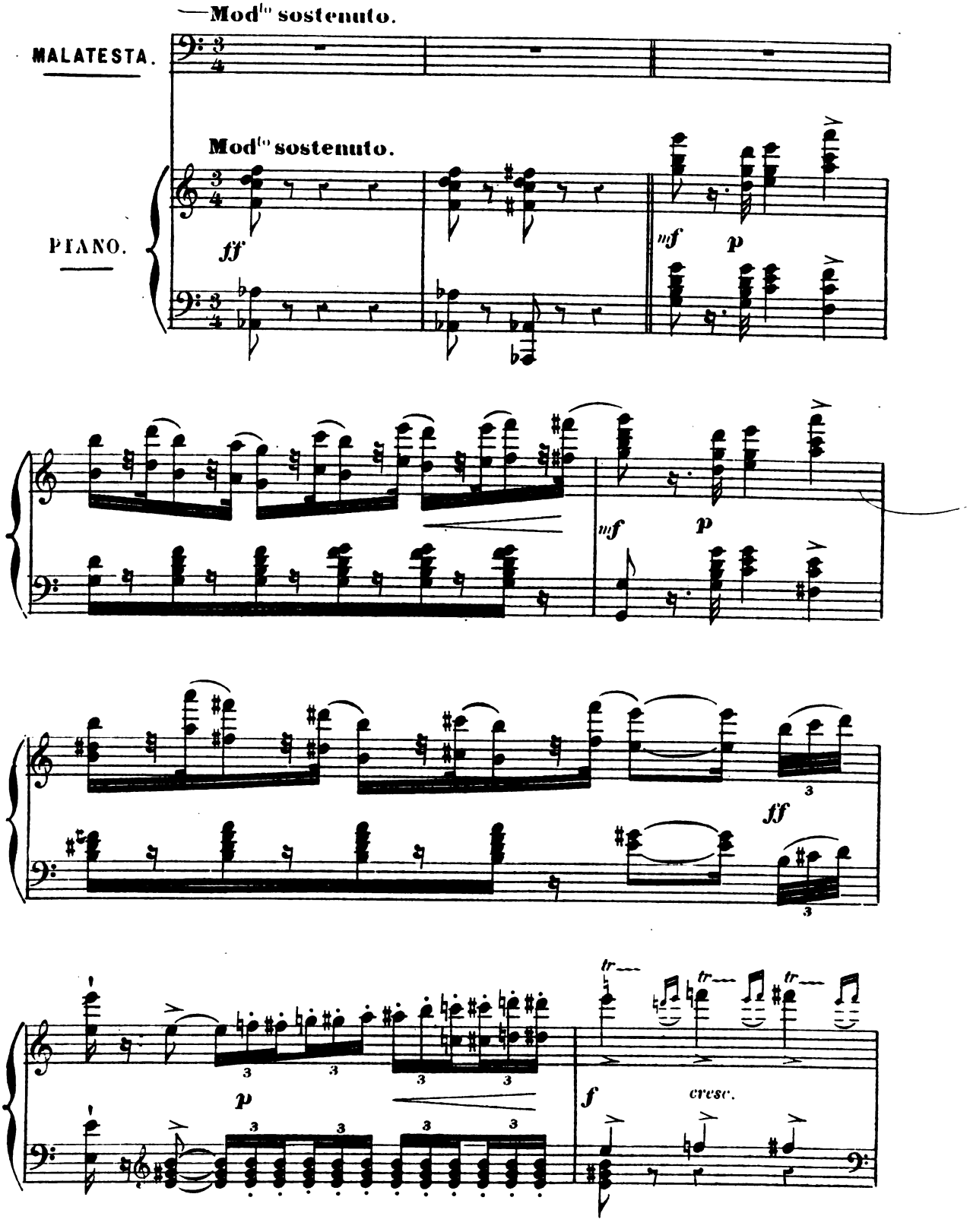
— ACTE III —

Salle des fêtes du Palais de Malatesta donnant sur le port.

INTRODUCTION ET RÉCIT.



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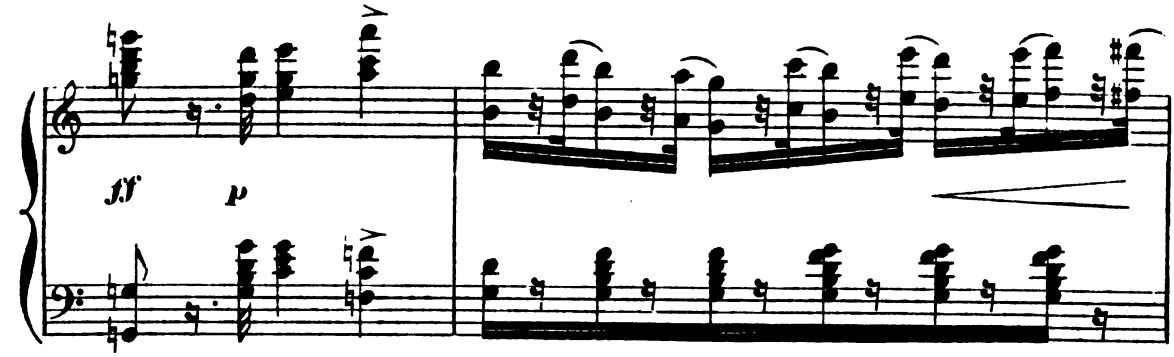

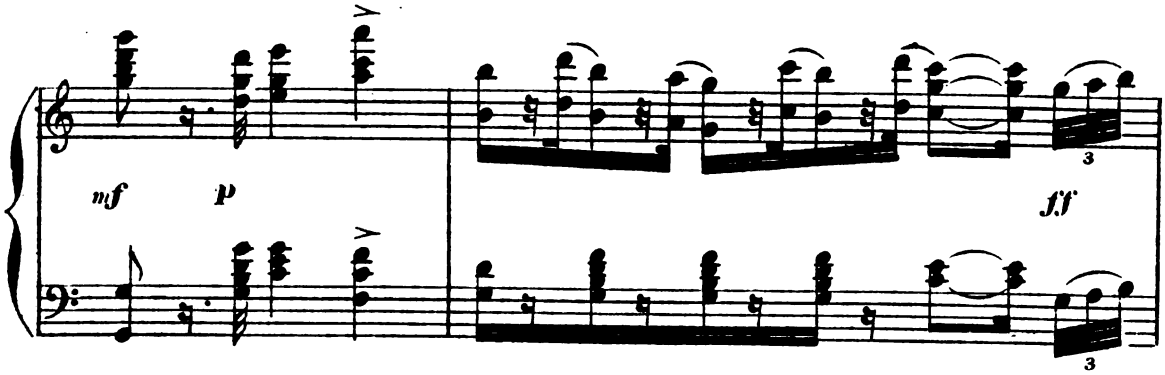

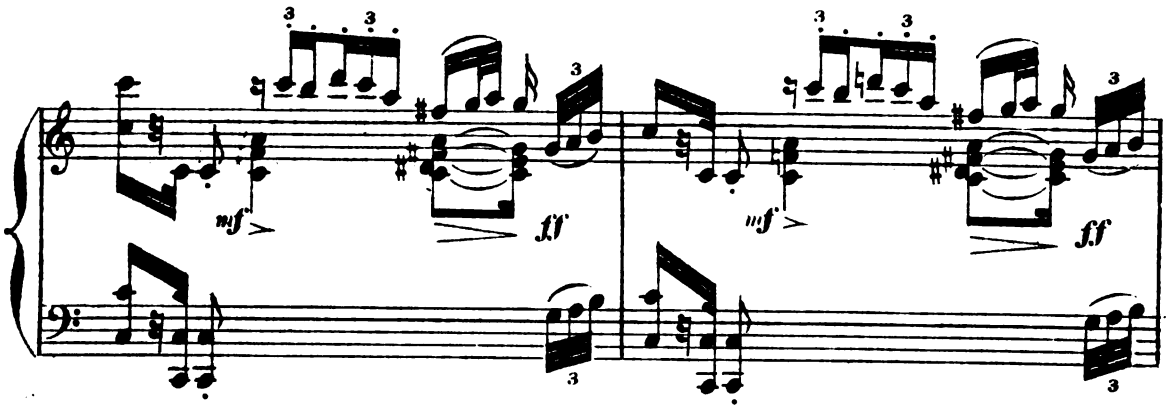

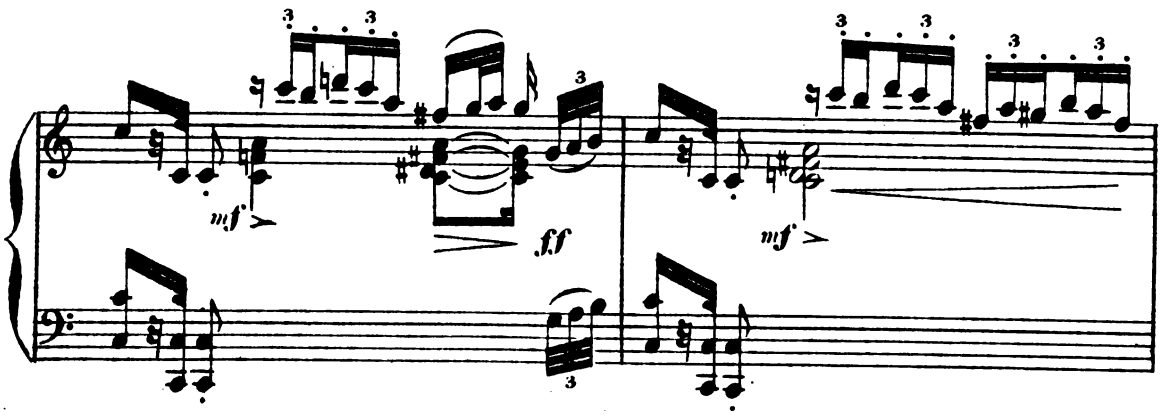

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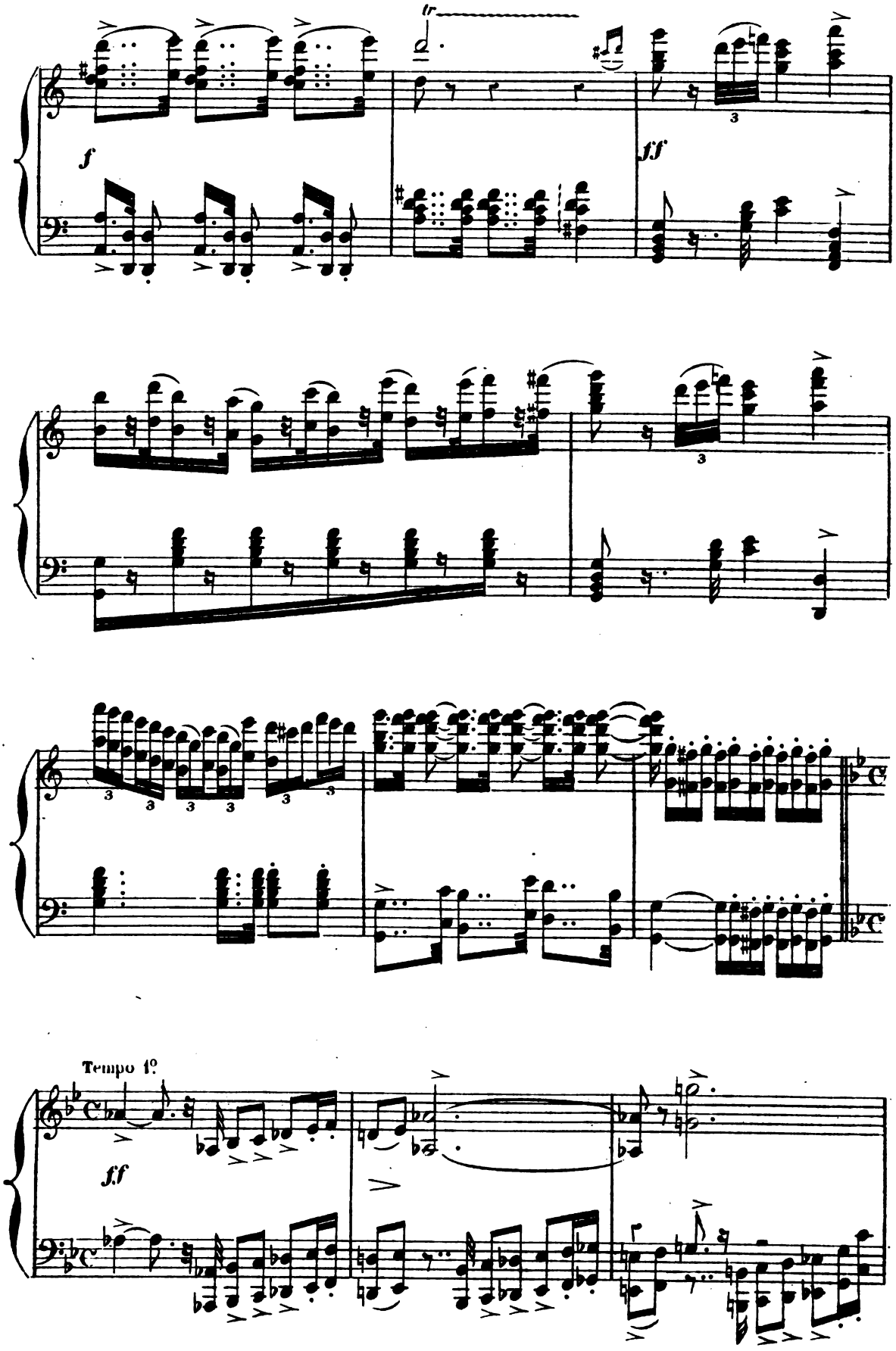

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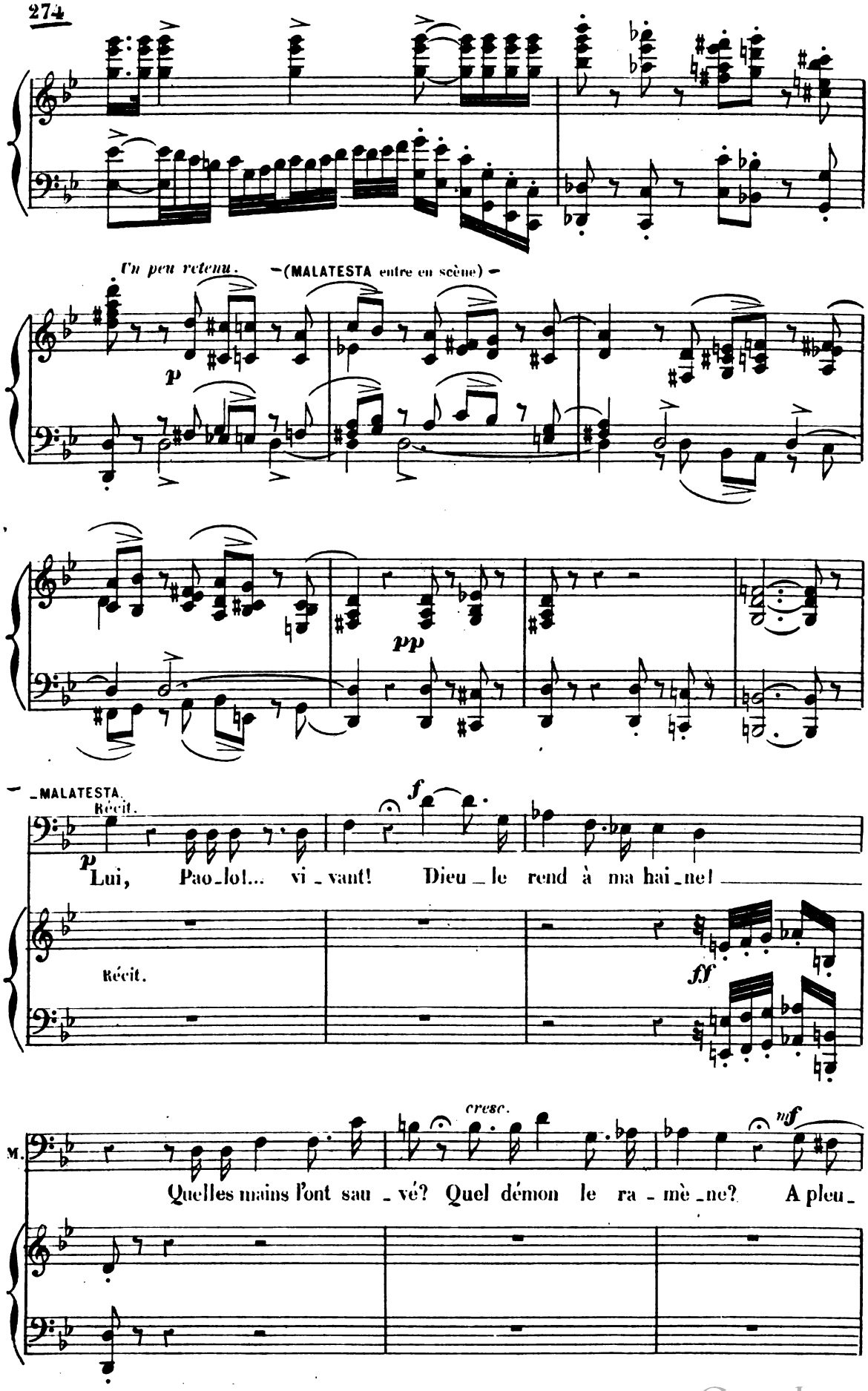

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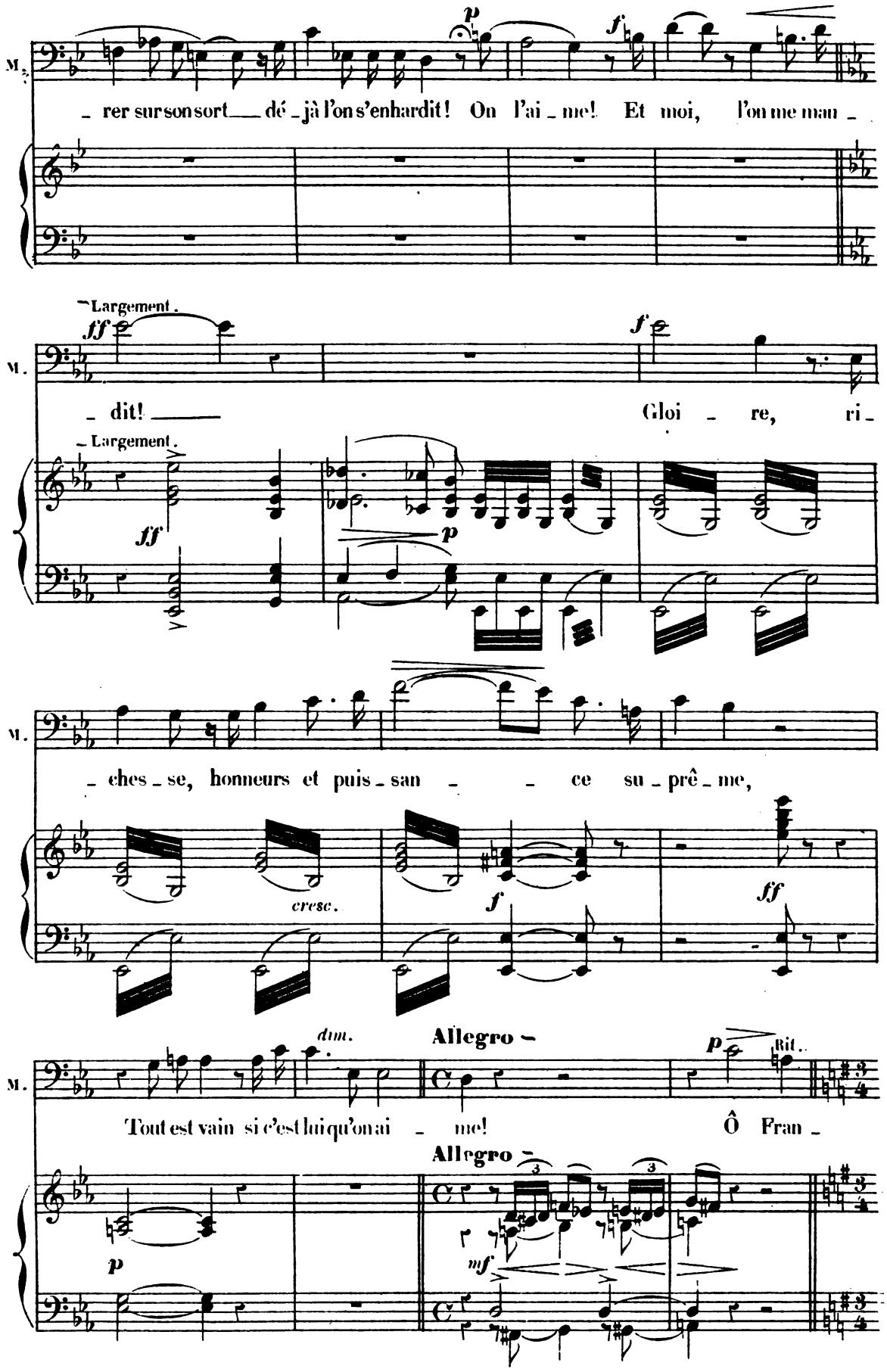

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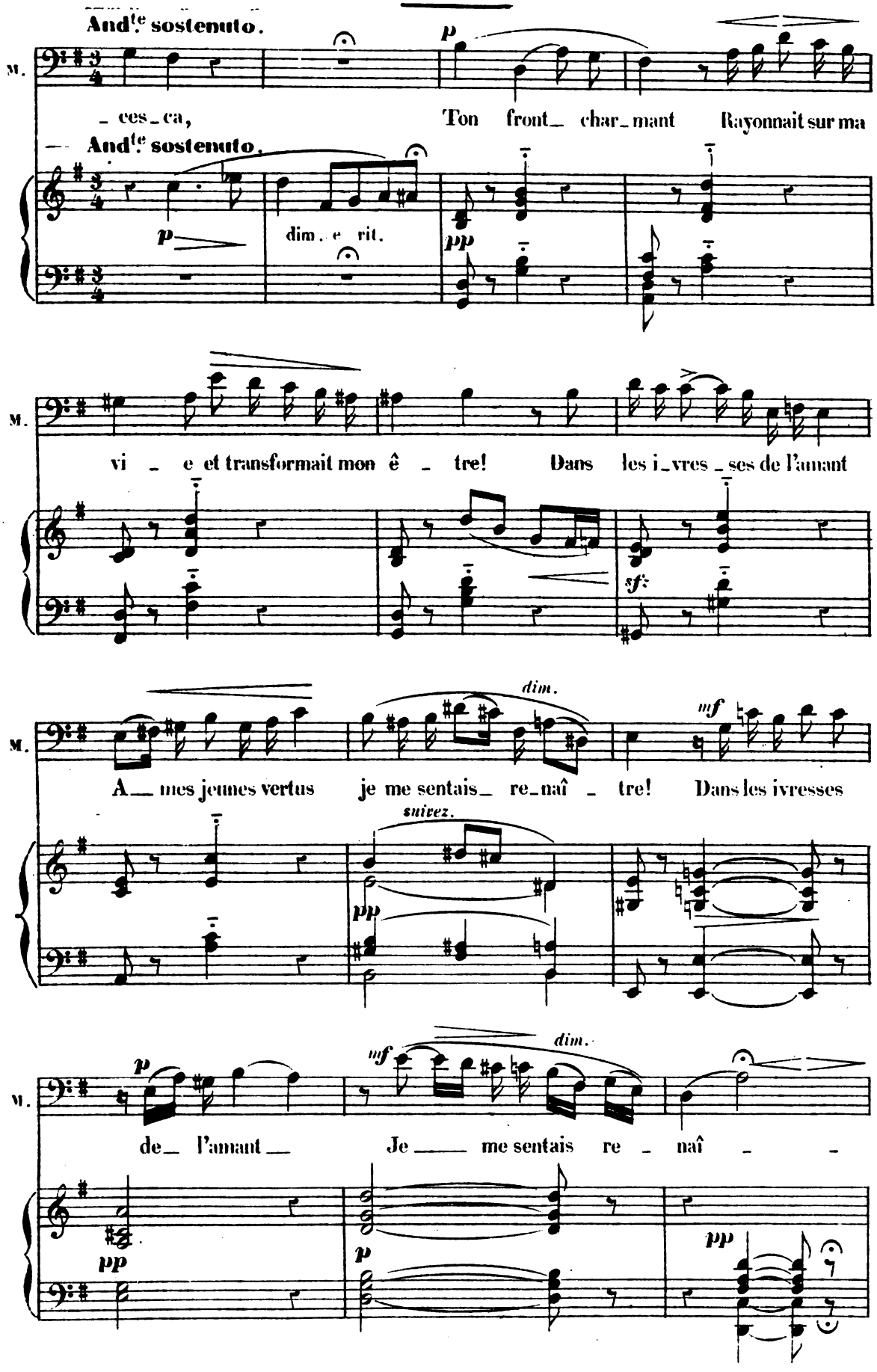
ARIOSO



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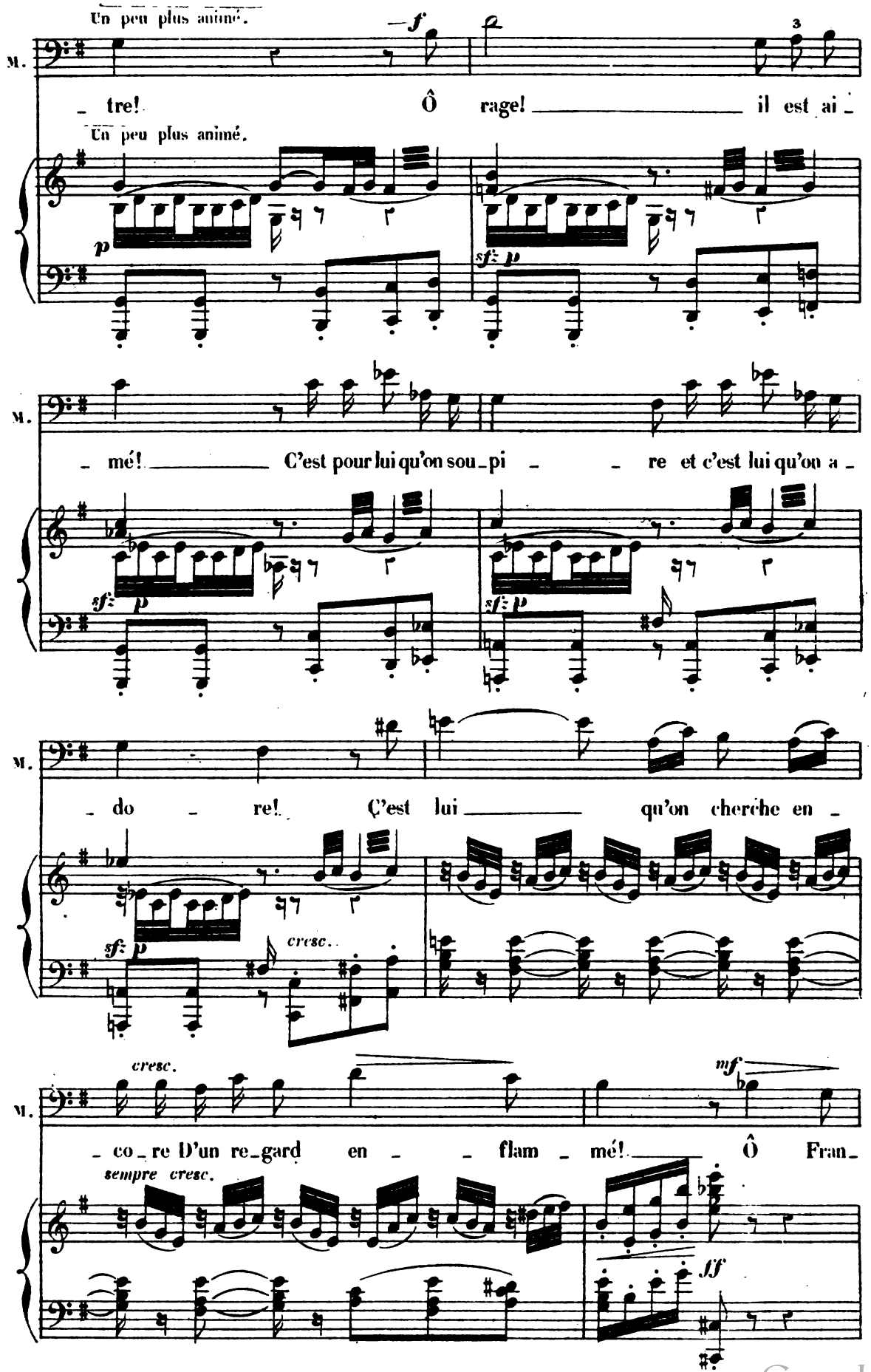

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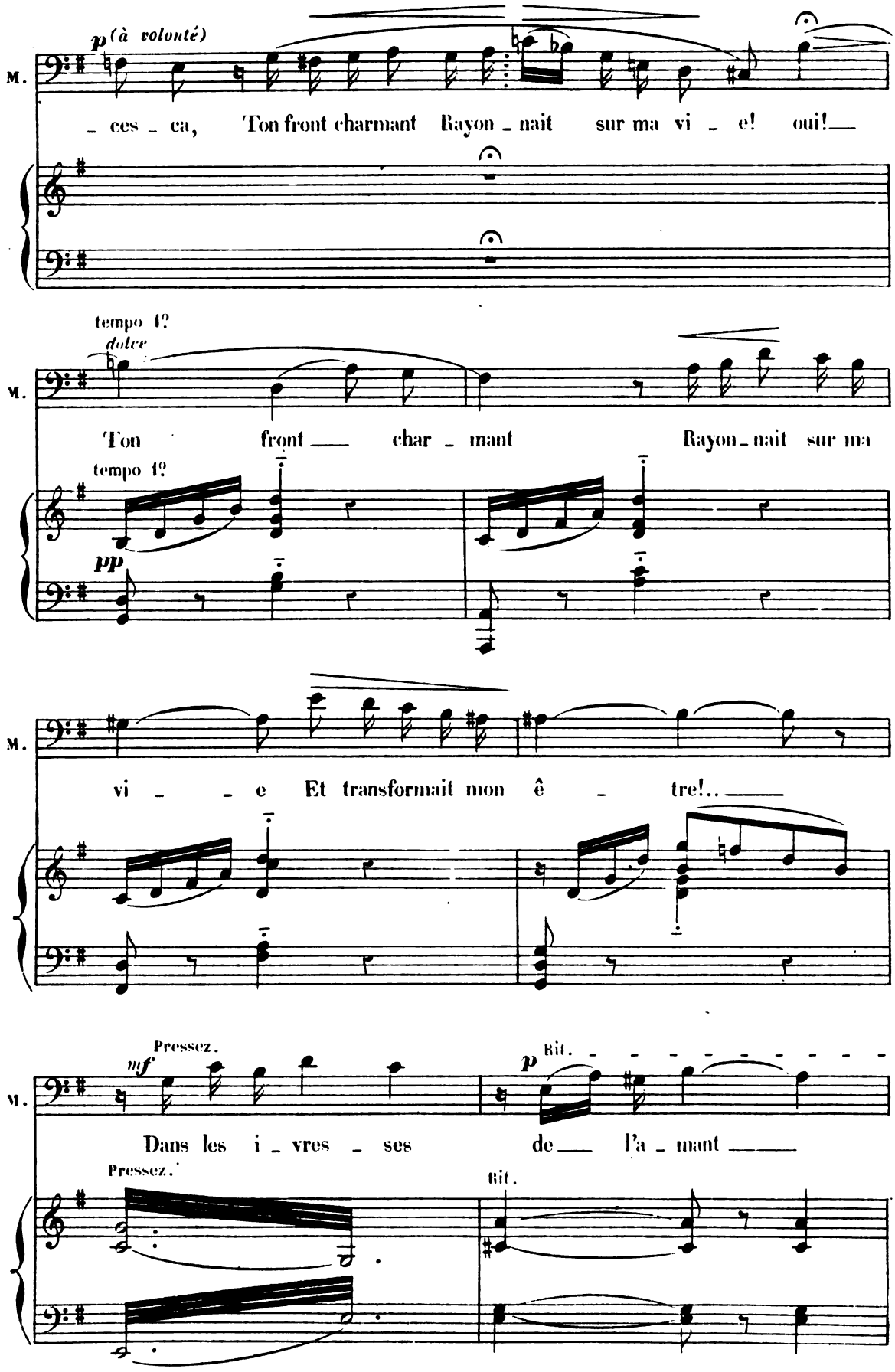

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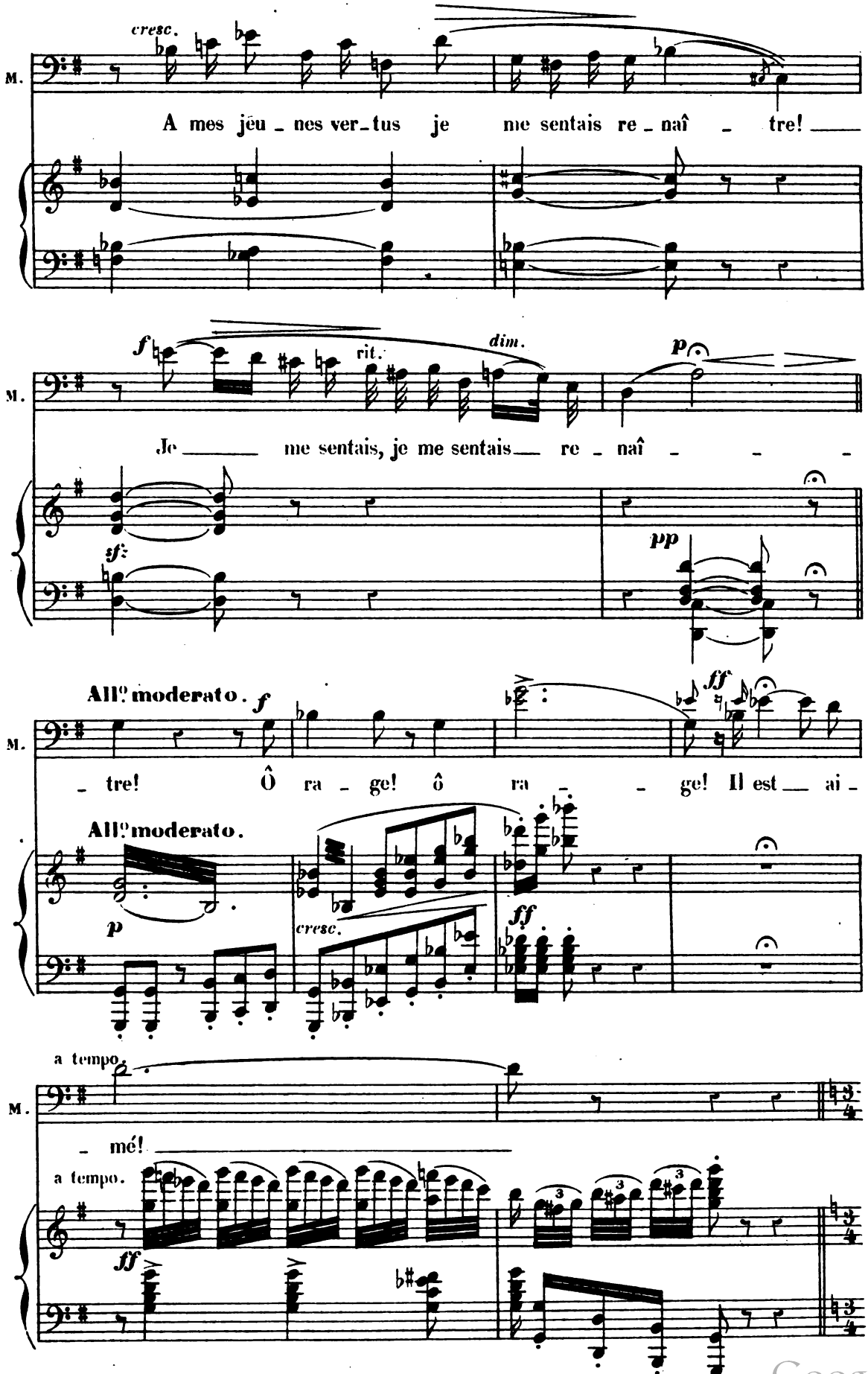

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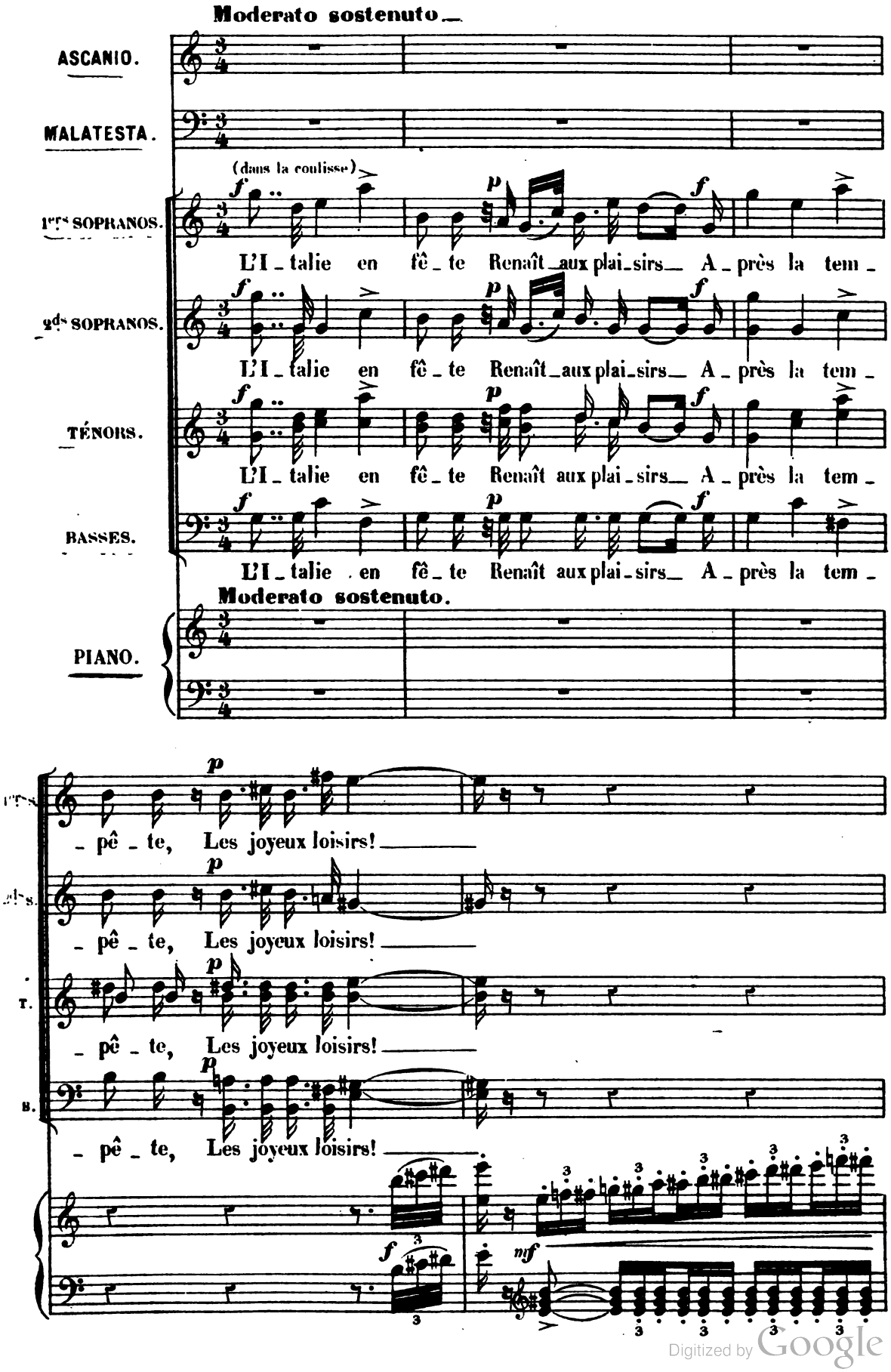
N° 13

CHŒUR DE FÊTE



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1ers. L'I - ta-lie en fê - te Renaît aux plaisirs! A - près la tem -

2ds. L'I - ta-lie en fê - te Renaît aux plaisirs! A - près la tem -

T. L'I - ta-lie en fê - te Renaît aux plaisirs! A - près la tem -

B. L'I - ta-lie en fê - te Renaît aux plaisirs! A - près la tem -

1ers. - pê - te, Les joyeux loisirs!

2ds. - pê - te, Les joyeux loisirs!

T. - pê - te, Les joyeux loisirs!

B. - pê - te, Les joyeux loisirs!

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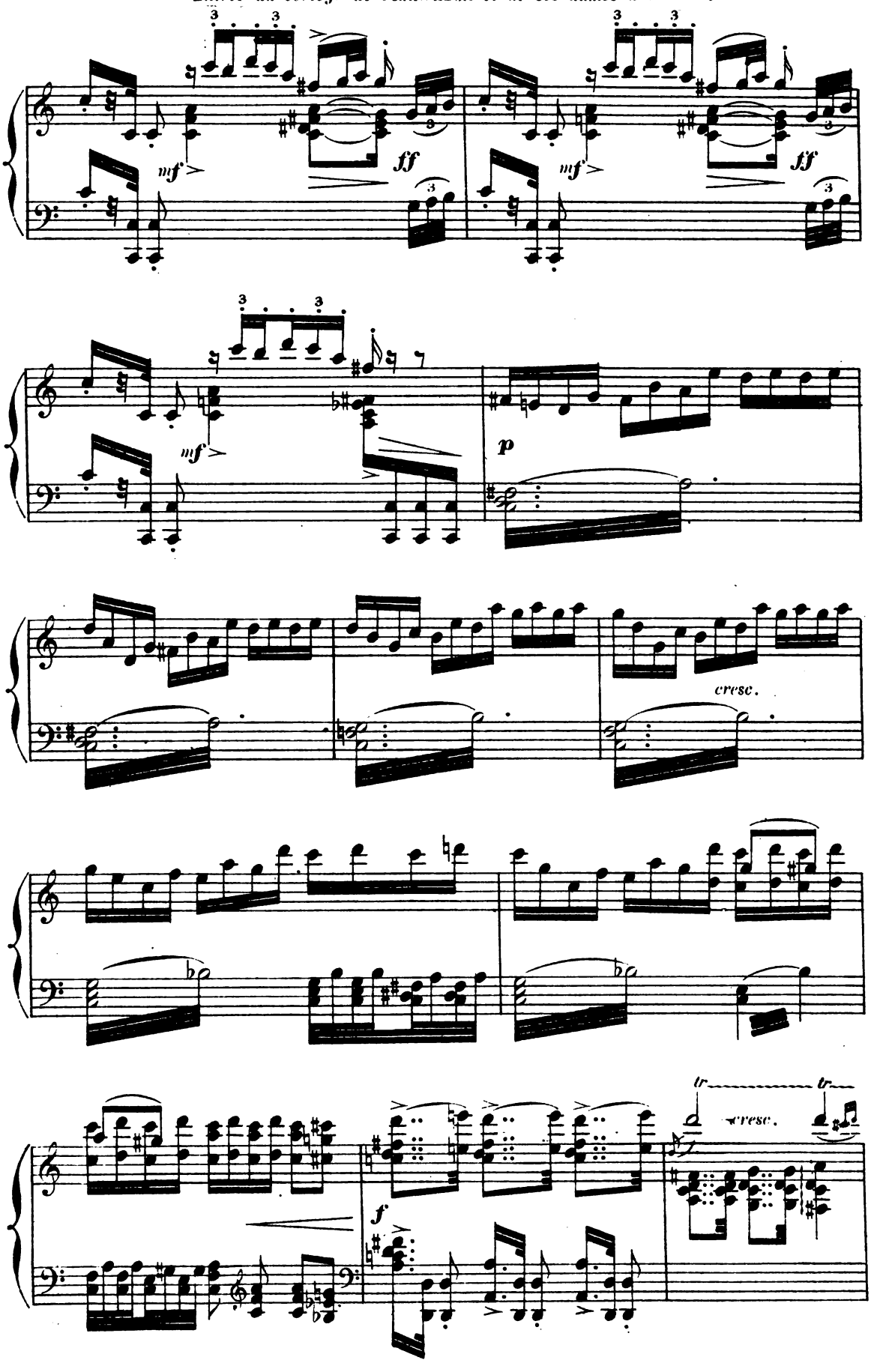
Entrée du cortège de FRANCESCA *et de ses dames d'honneur.*



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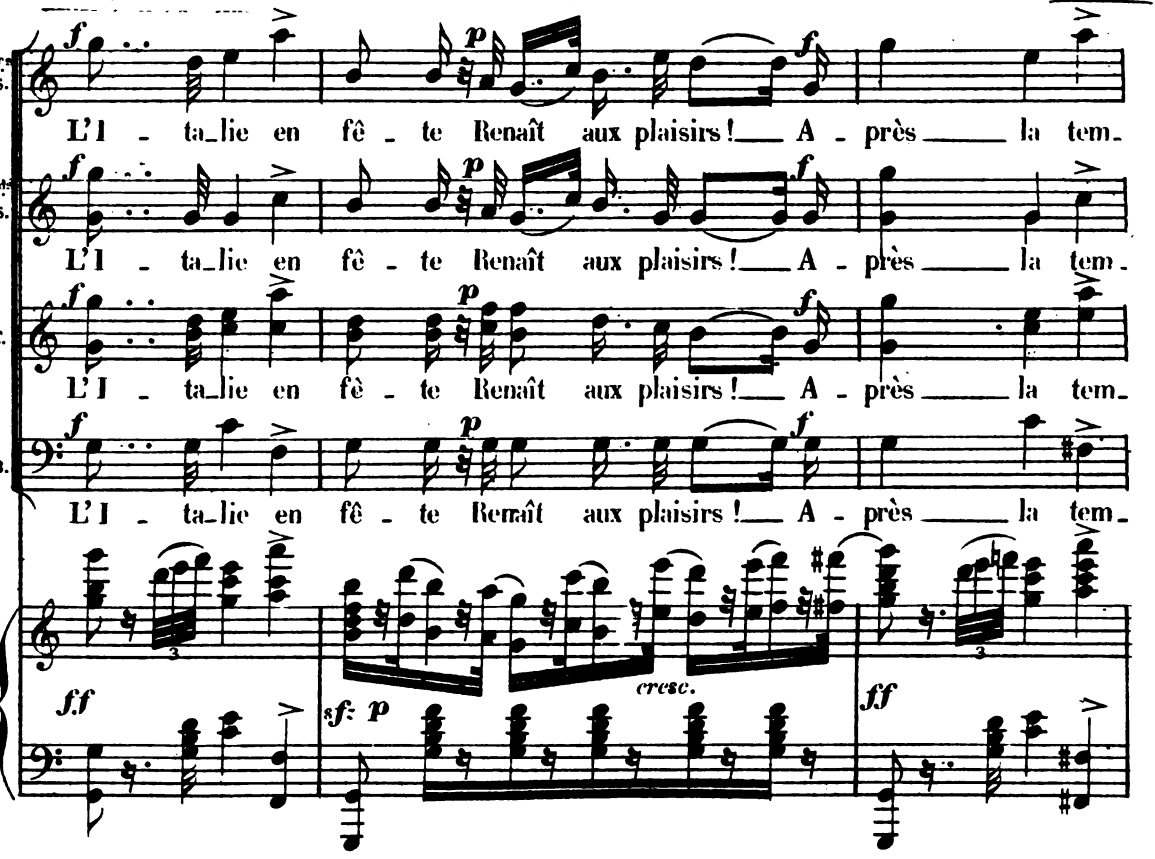

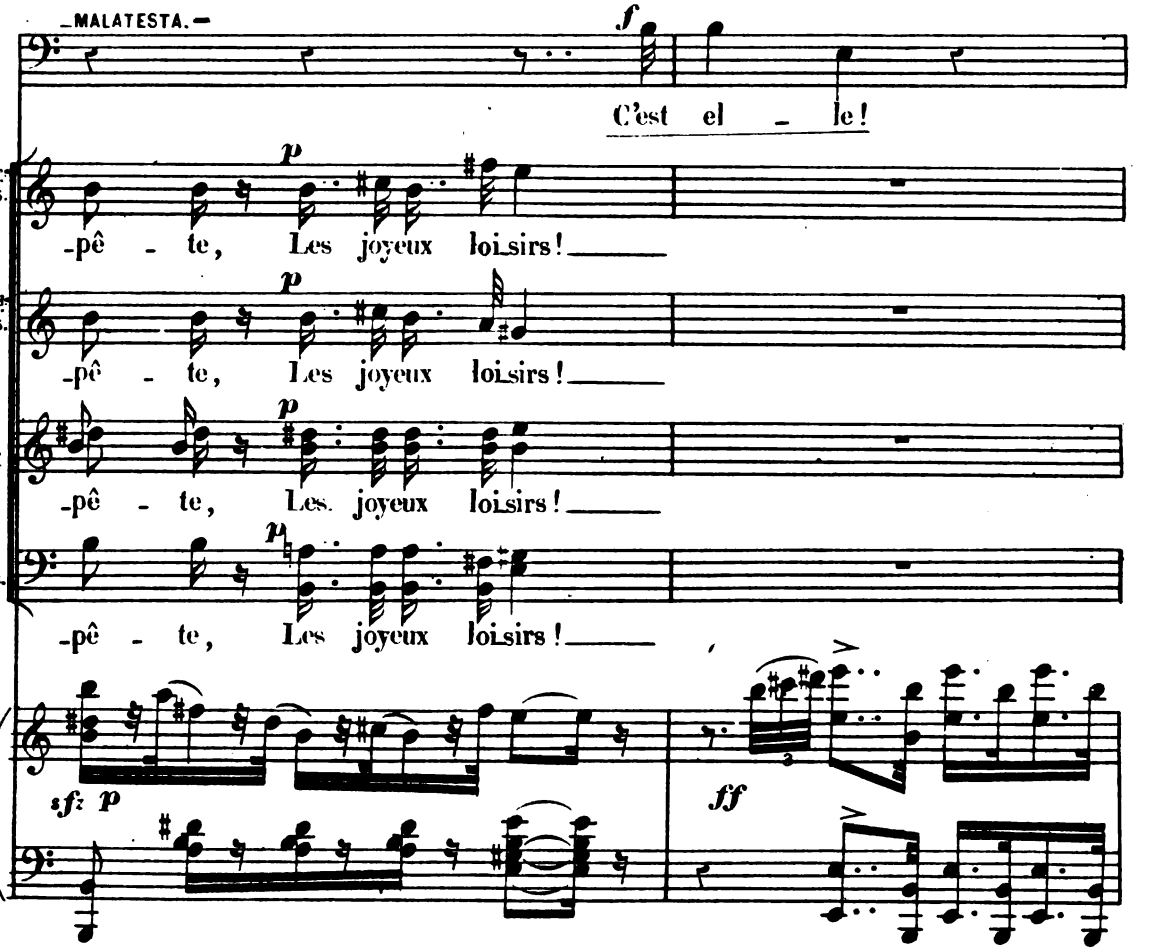

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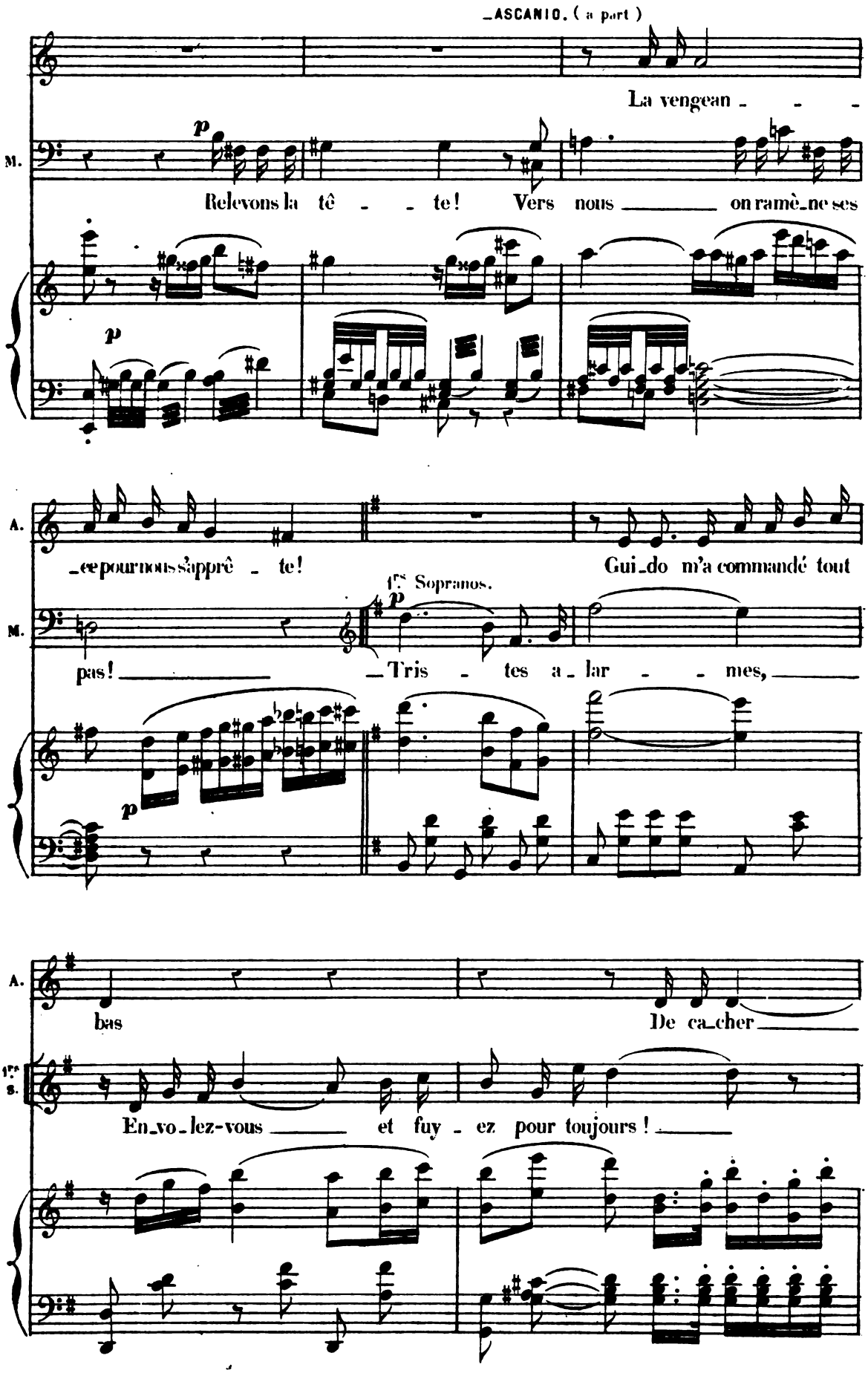

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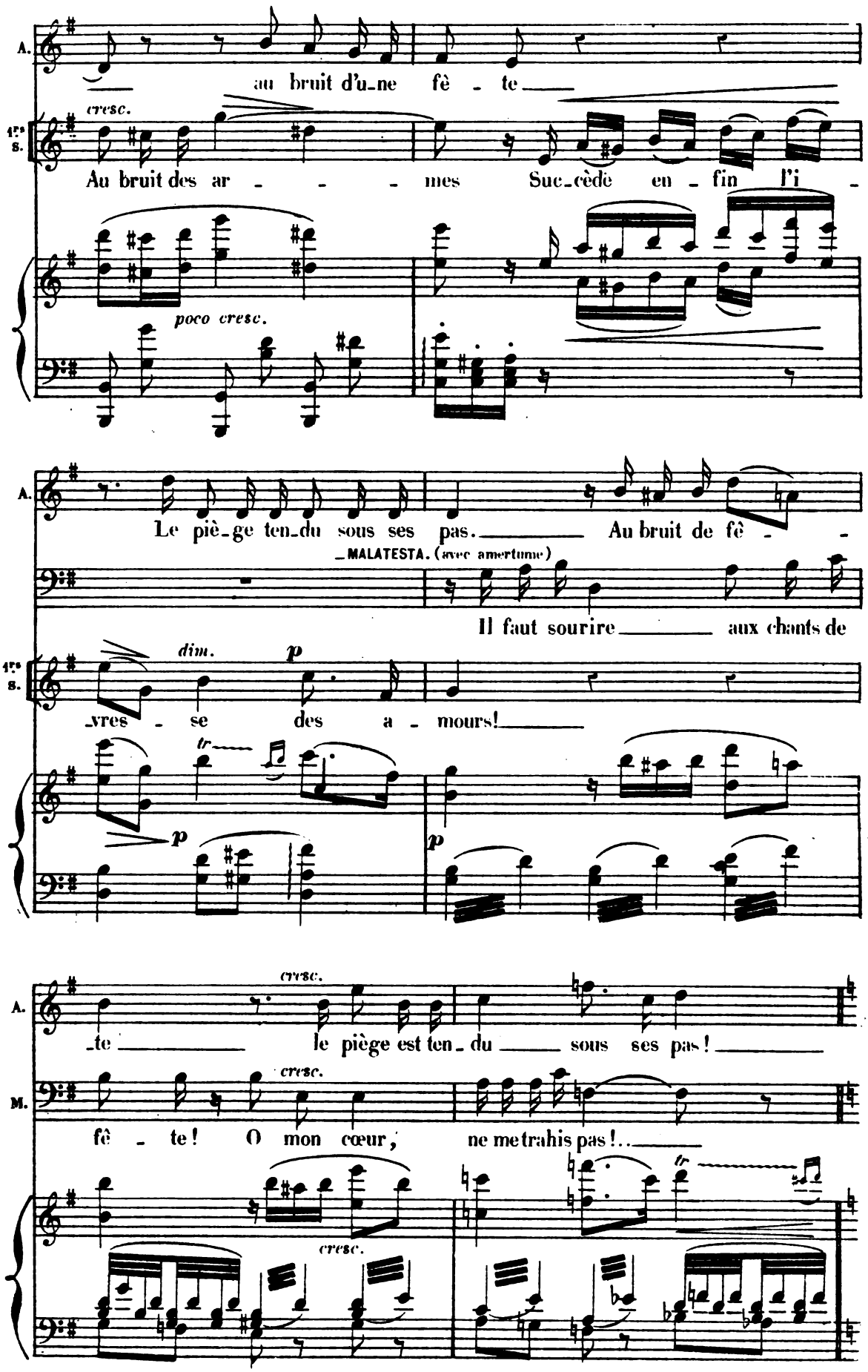

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(Malatesta va au devant de Francesca et lui offre la main pour la conduire vers une estrade où des sièges sont préparés)

1rs Sop.
L'I - ta - lie en fê - te Renaît aux plaisirs! A -

2ds Sop.
L'I - ta - lie en fê - te Renaît aux plaisirs! A -

Tén.
L'I - ta - lie en fê - te Renaît aux plaisirs! A -

Bass.
L'I - ta - lie en fê - te Renaît aux plaisirs! A -

ff

sf: p cresc.

1rs S.
-près la tem - pê - te Les joyeux loi-sirs!

2ds S.
-près la tem - pê - te Les joyeux loi-sirs!

T.
-près la tem - pê - te Les joyeux loi-sirs!

B.
-près la tem - pê - te Les joyeux loi-sirs!

ff

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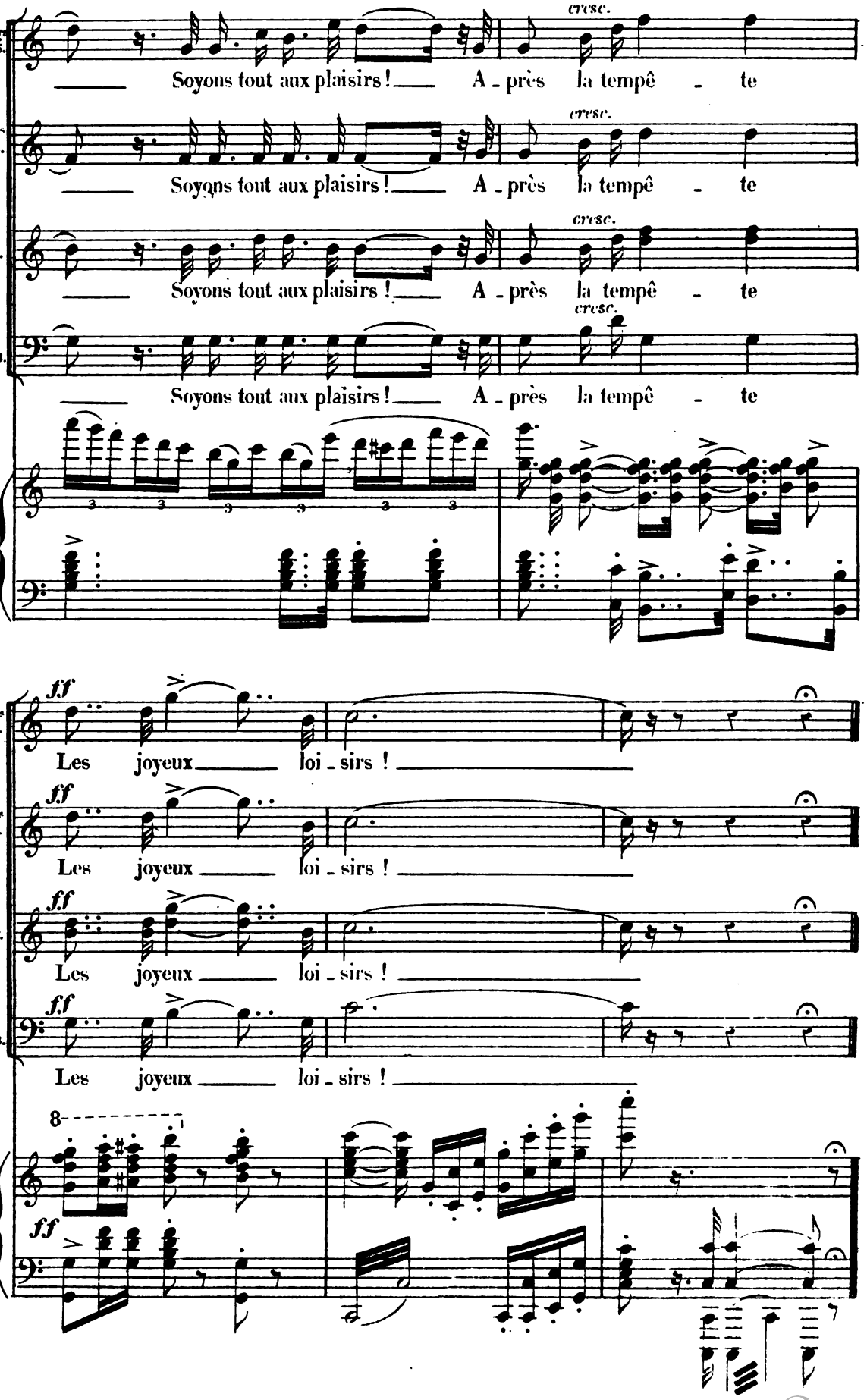

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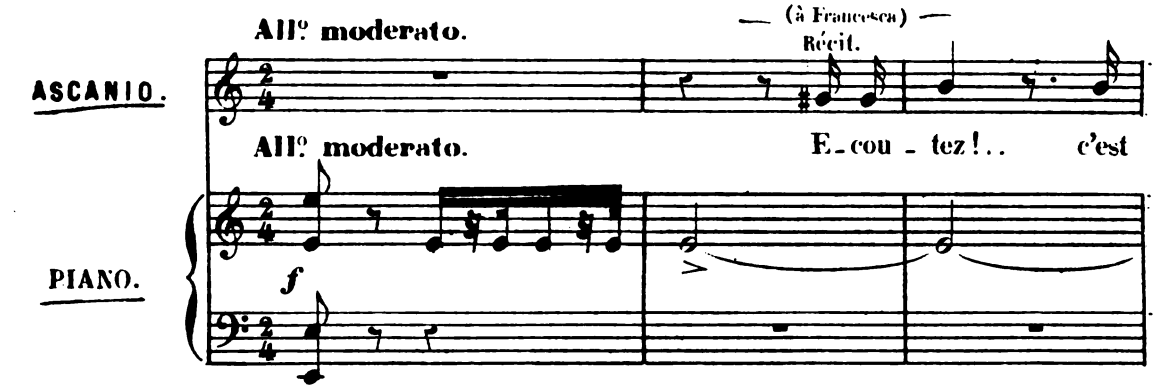
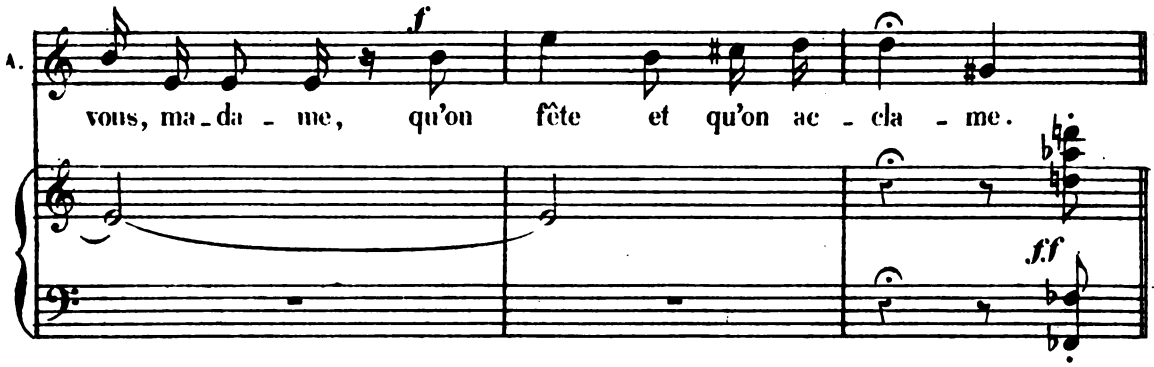
N° 14

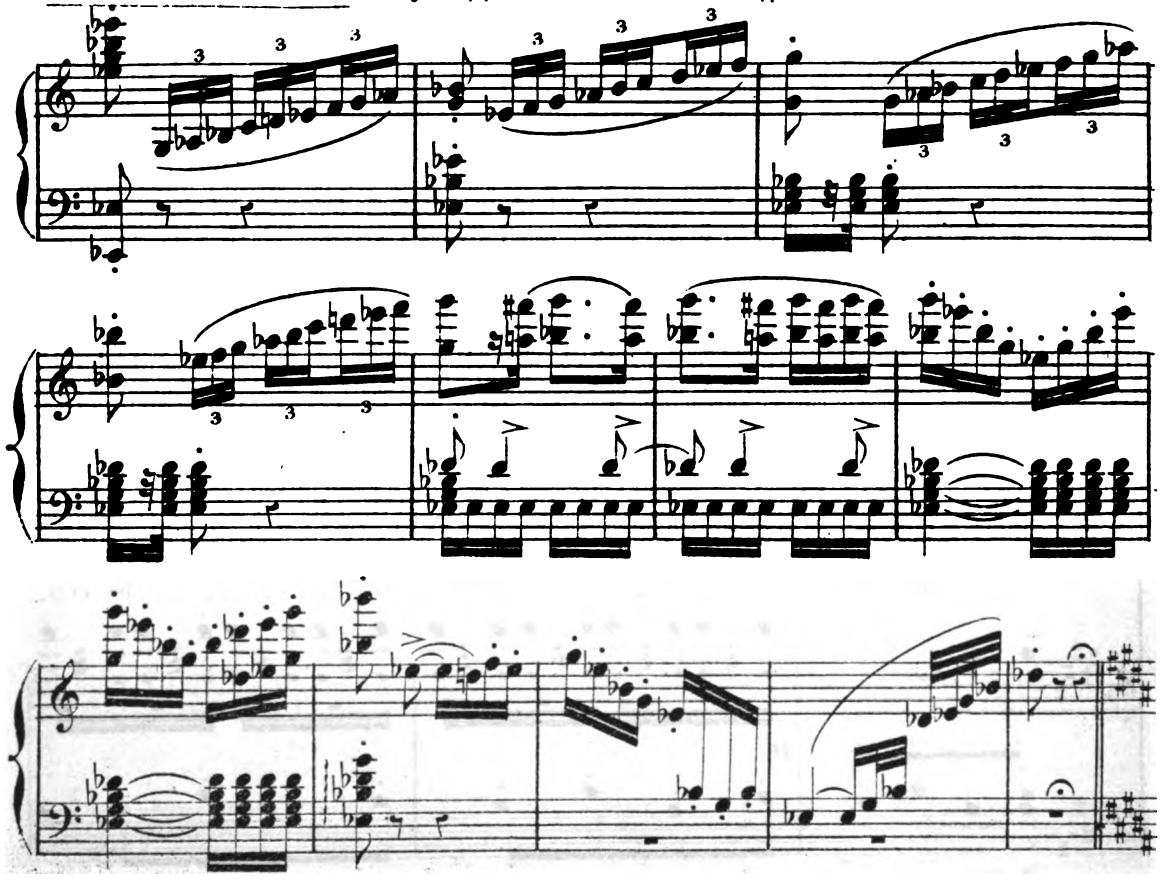
BALLET - DIVERTISSEMENT

A. COUPLETS _ **B.** BARCAROLLE _ **C.** PANTOMIME ET RÉCIT _ **D.** VALSE CHANTÉE
E. AIRS DE BALLET _ **F.** DÉFILÉ MARCHE DES BANNIÈRES.





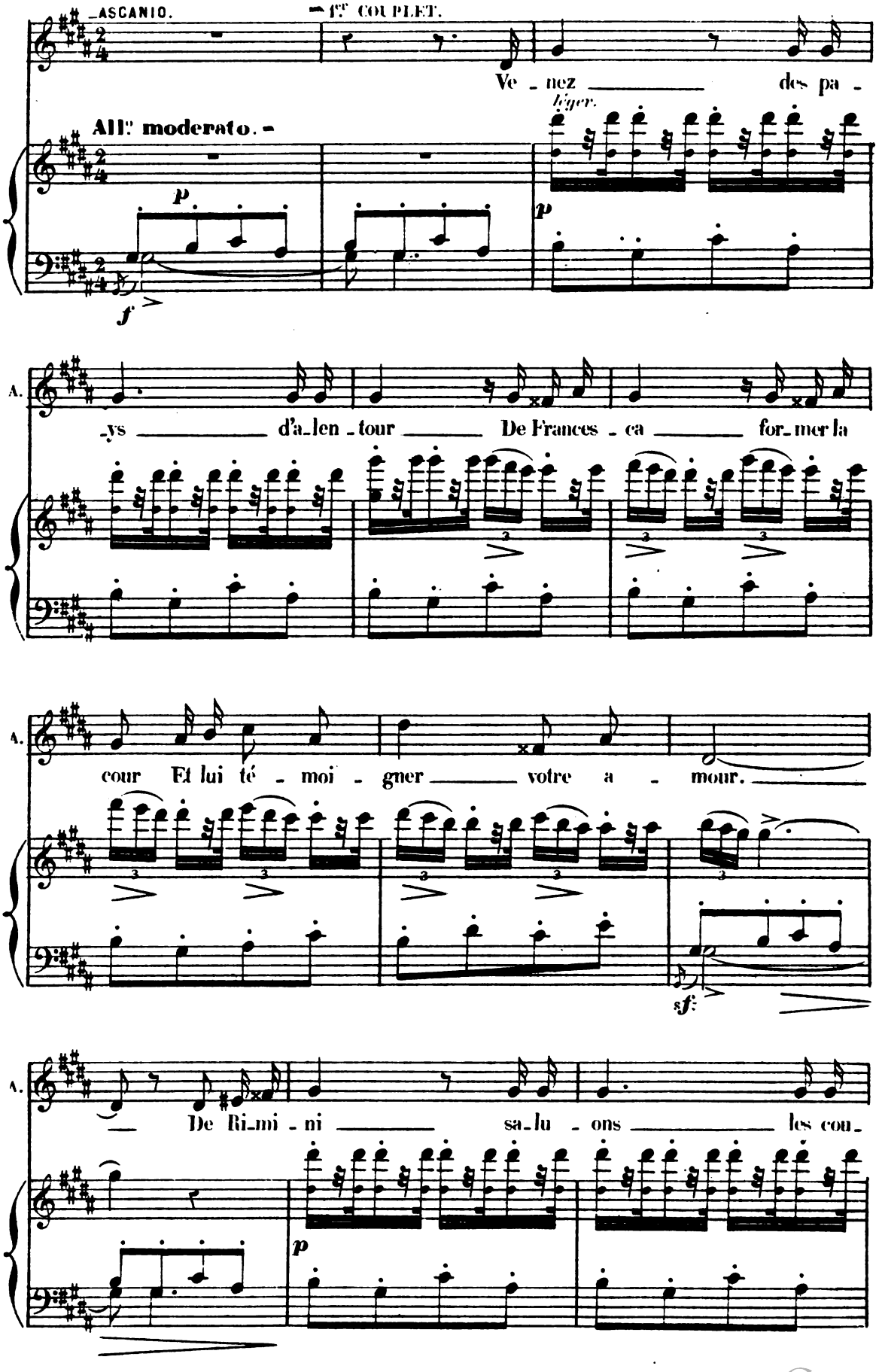
PREMIÈRE ENTRÉE DU BALLET. De jeunes paysannes des environs de Rimini apportent des fleurs à Francesca.



A. COUPLETS.

All.° moderato. —

ASCANIO. — 1.er COUPLET.



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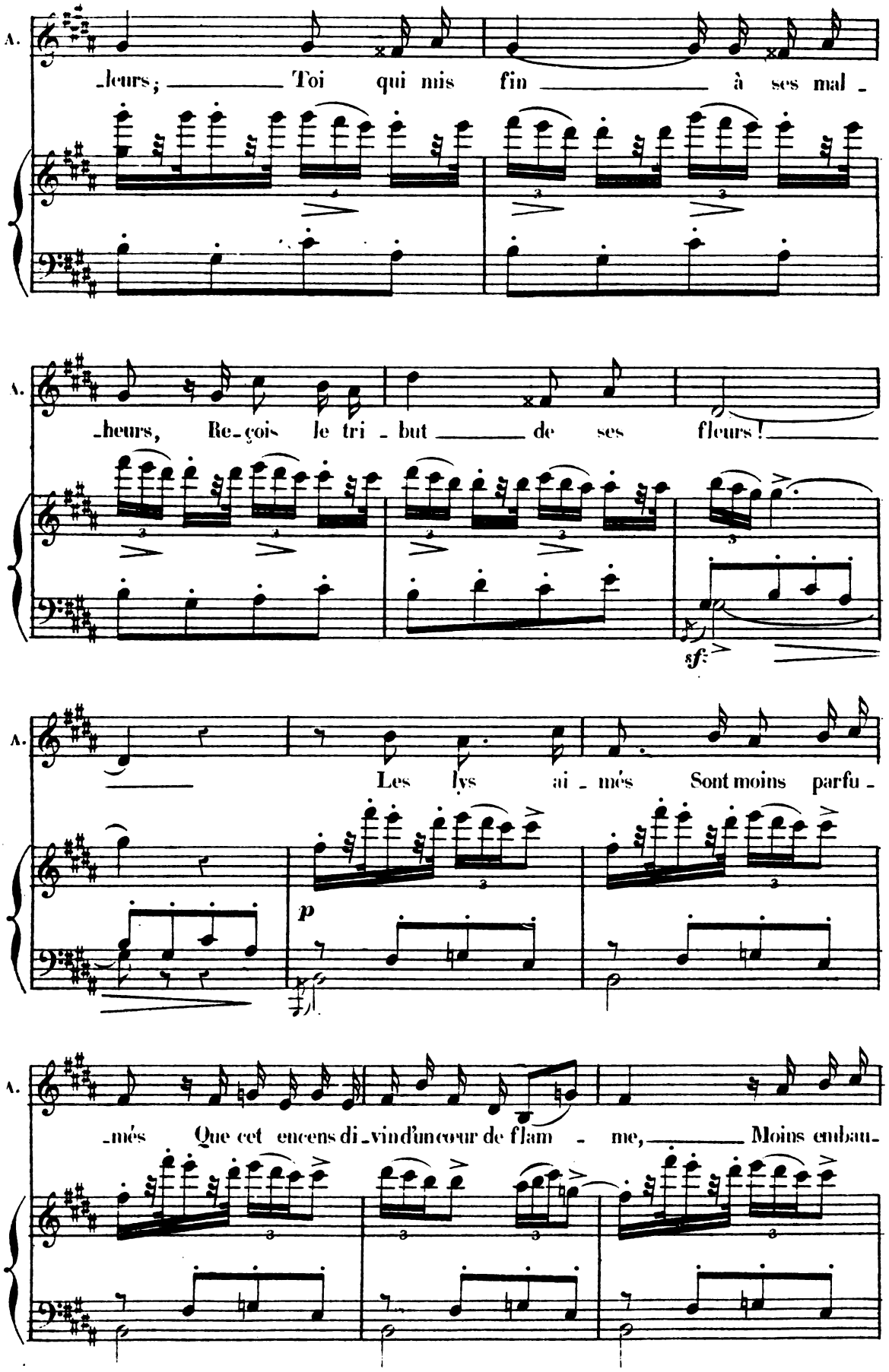

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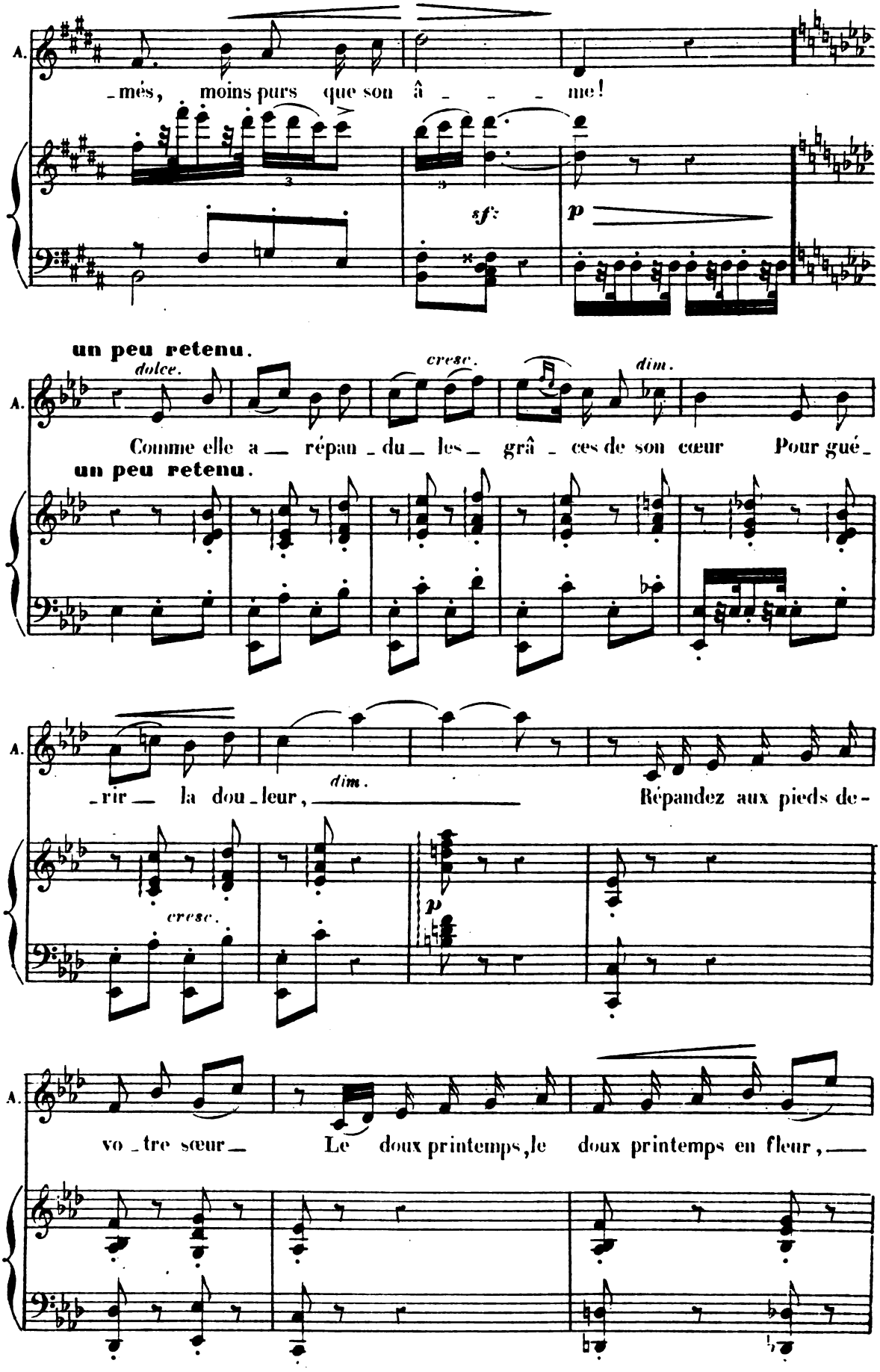

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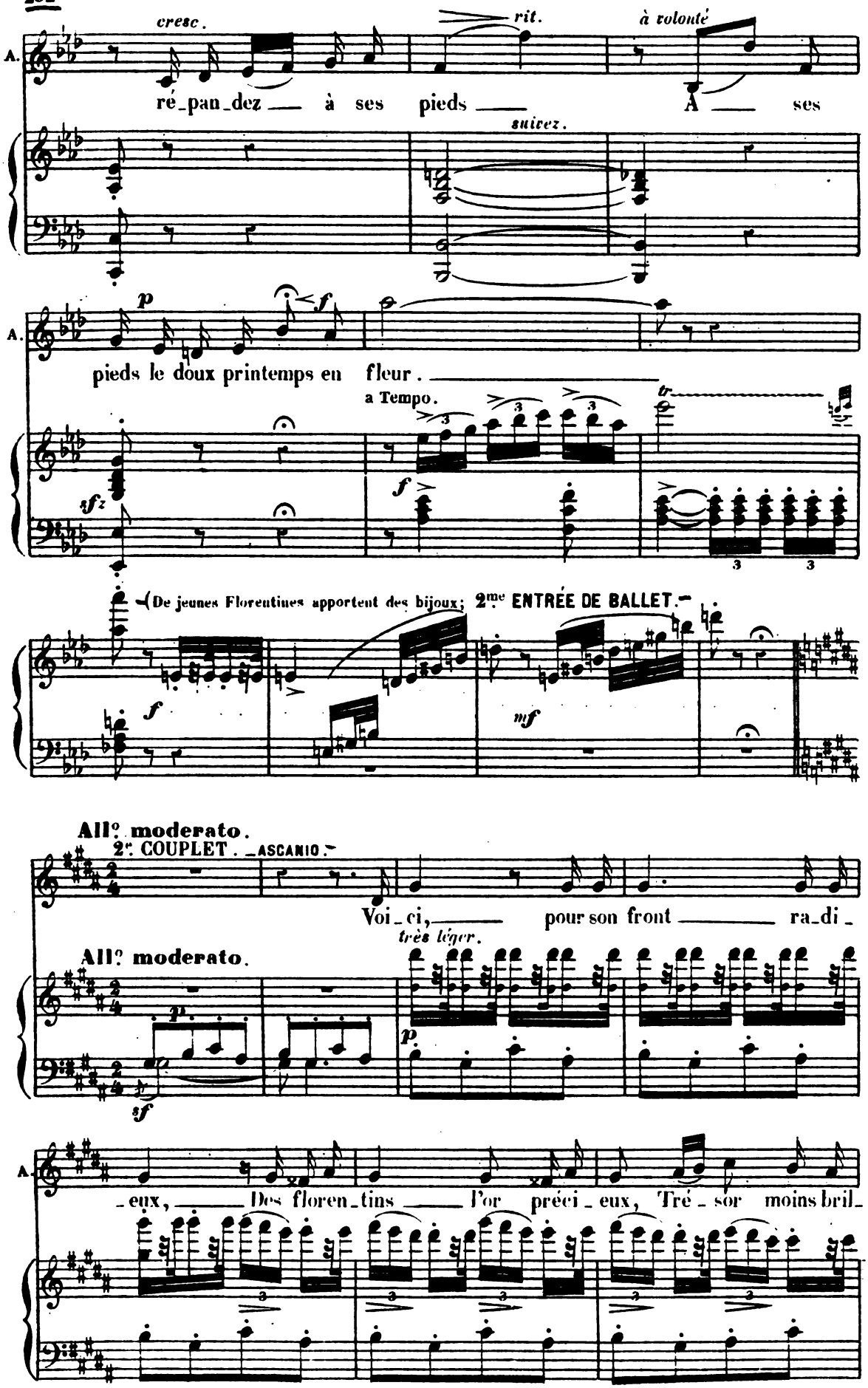

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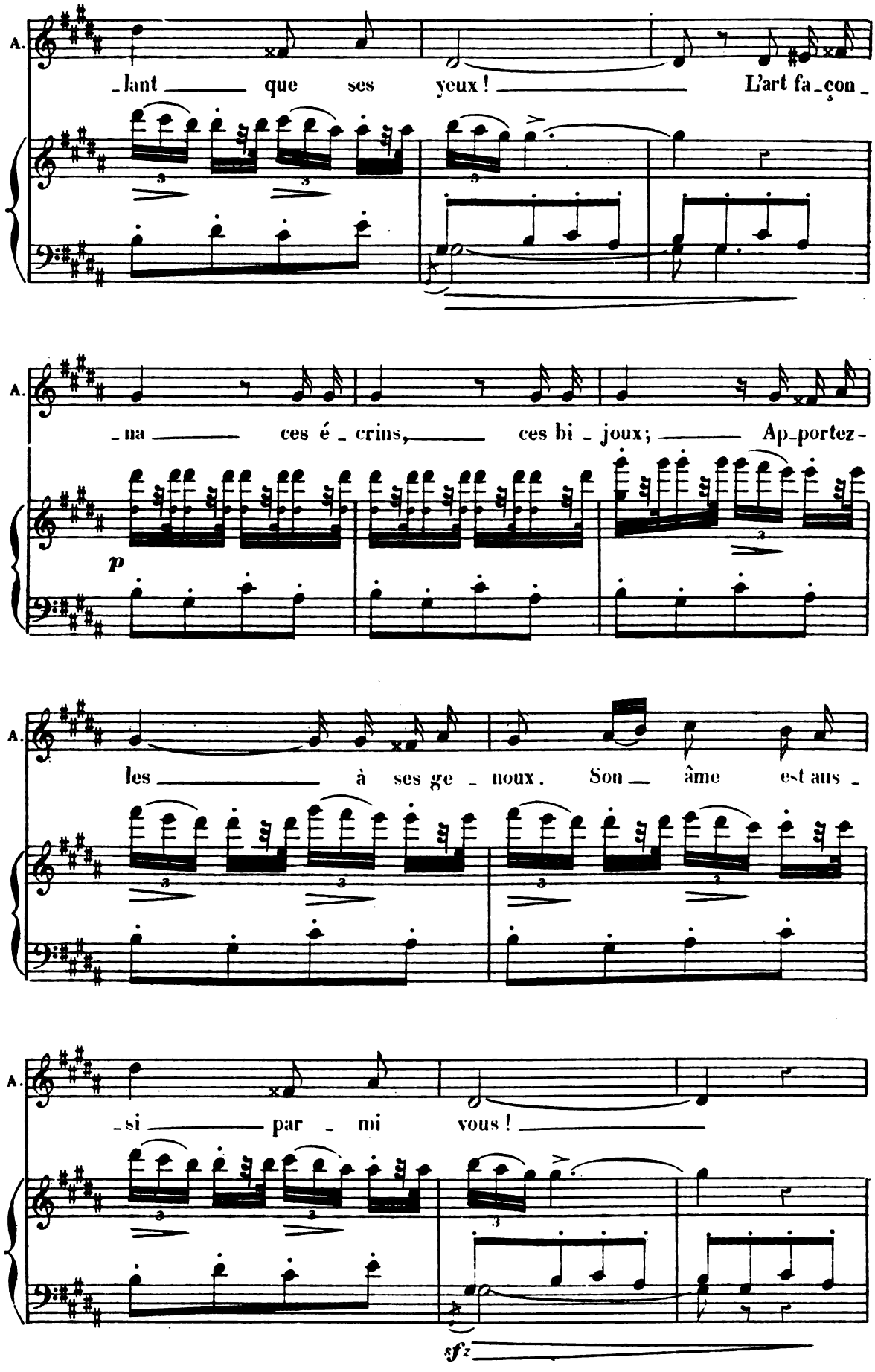

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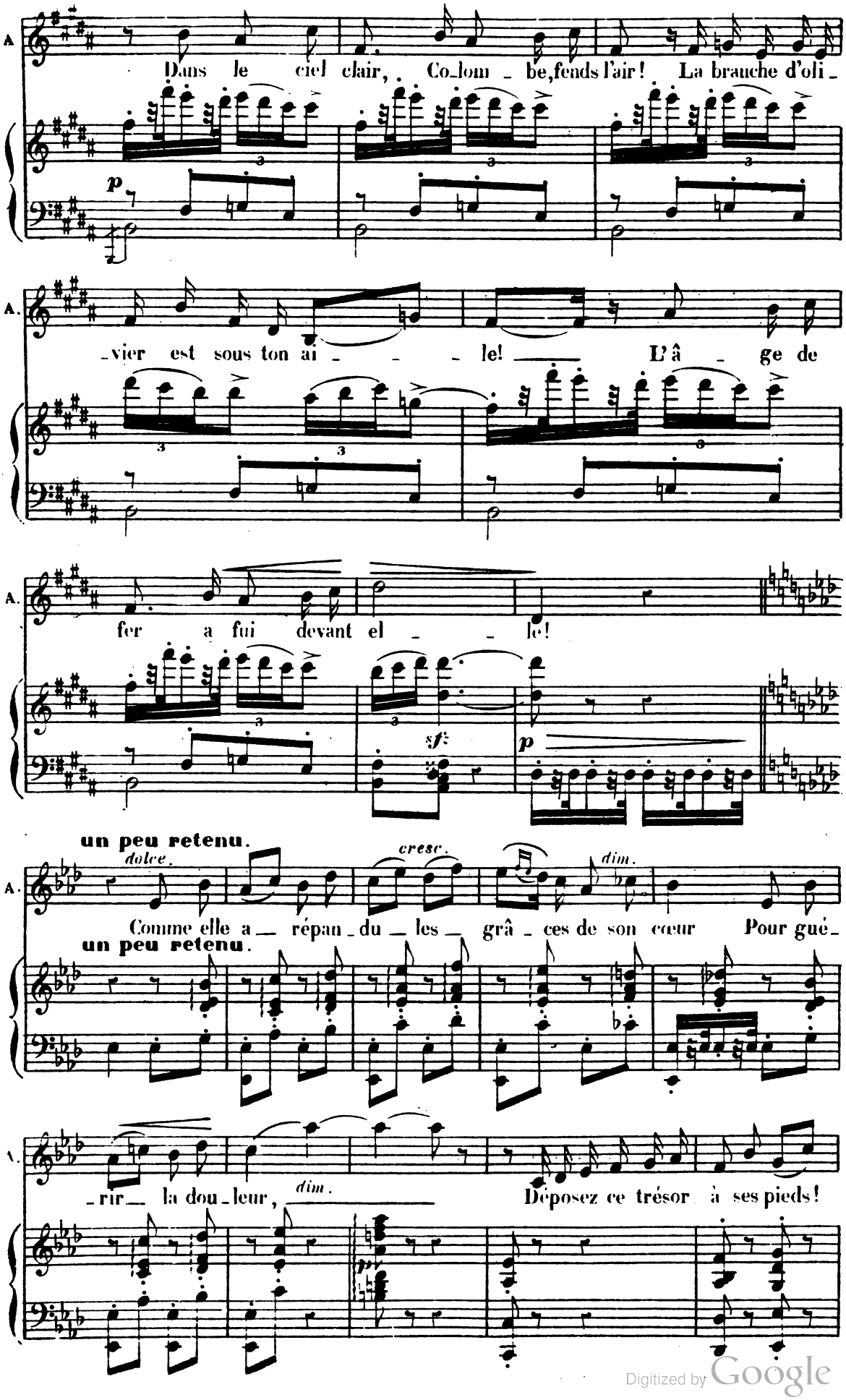

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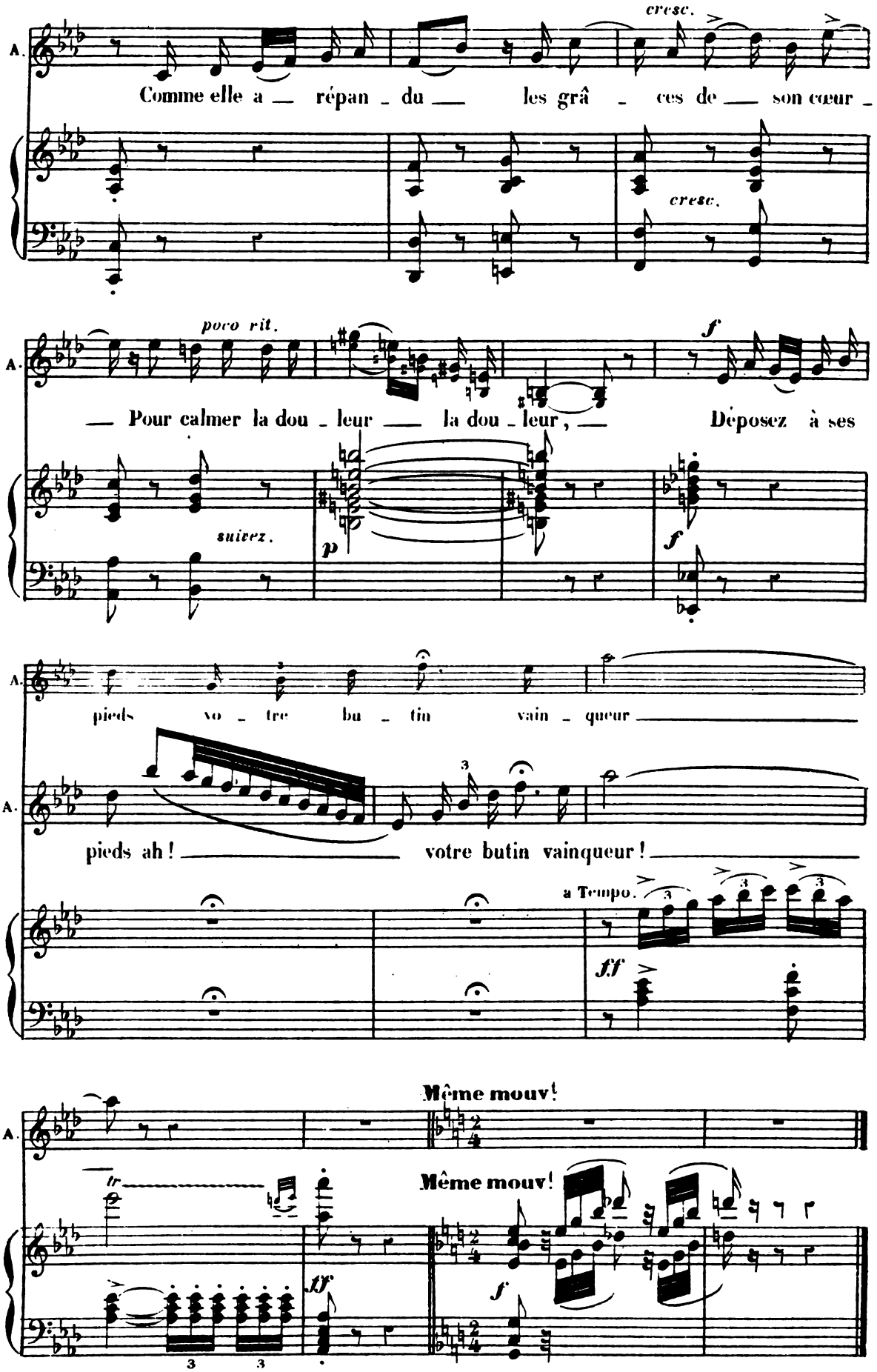

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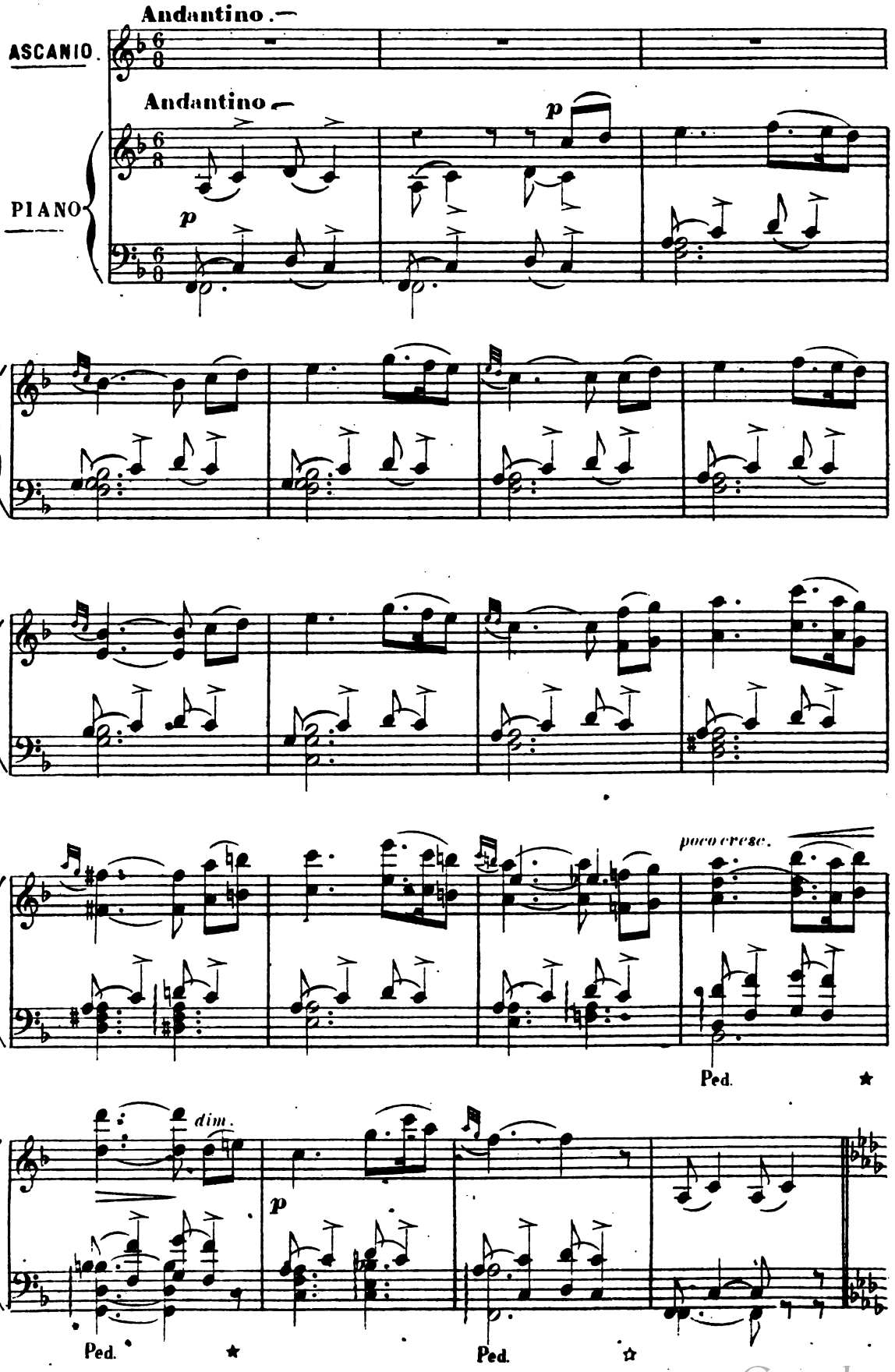
B. BARCAROLLE.

(Des gondoles traversent la mer)



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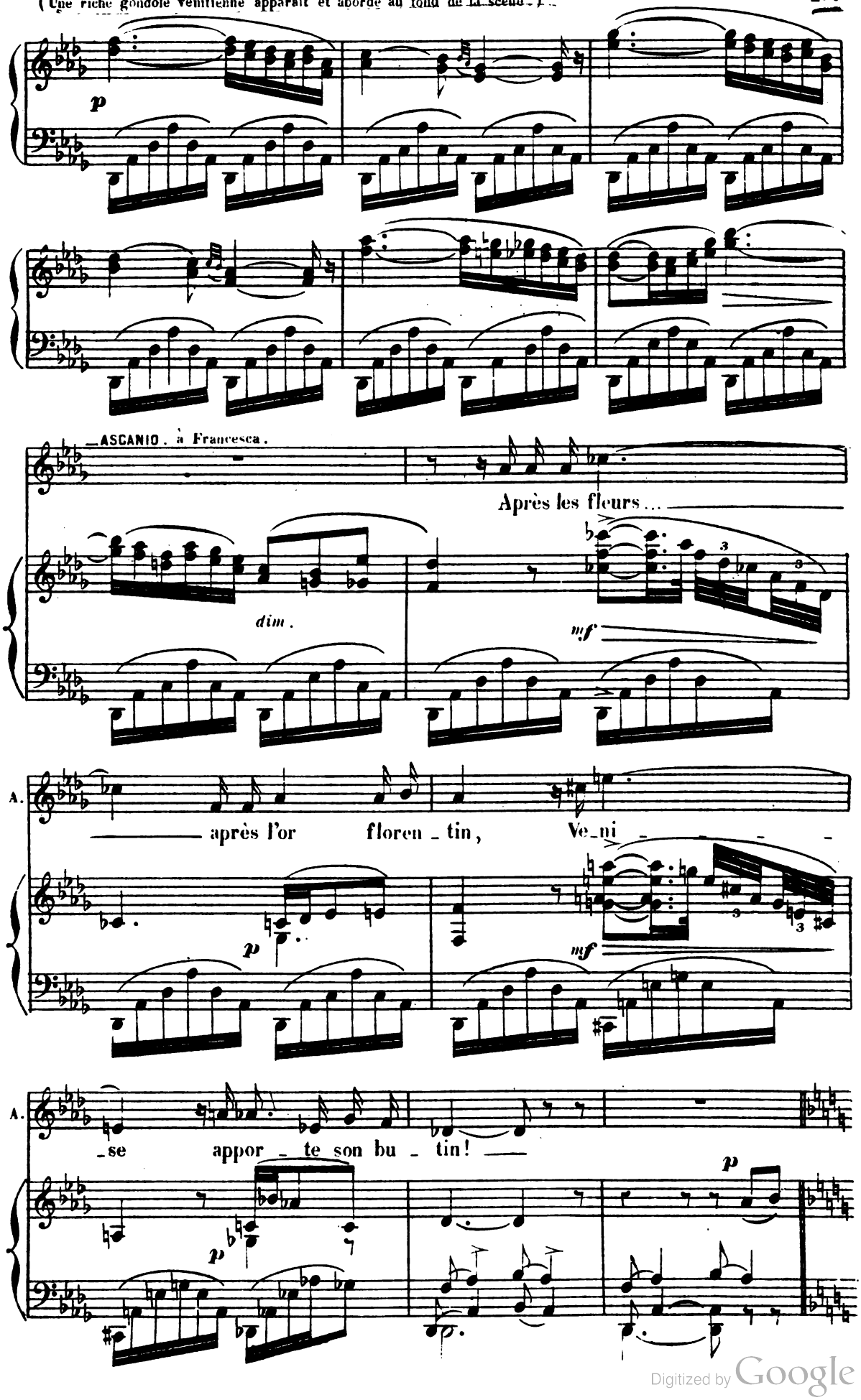
(Une riche gondole vénitienne apparaît et aborde au fond de la scène.)



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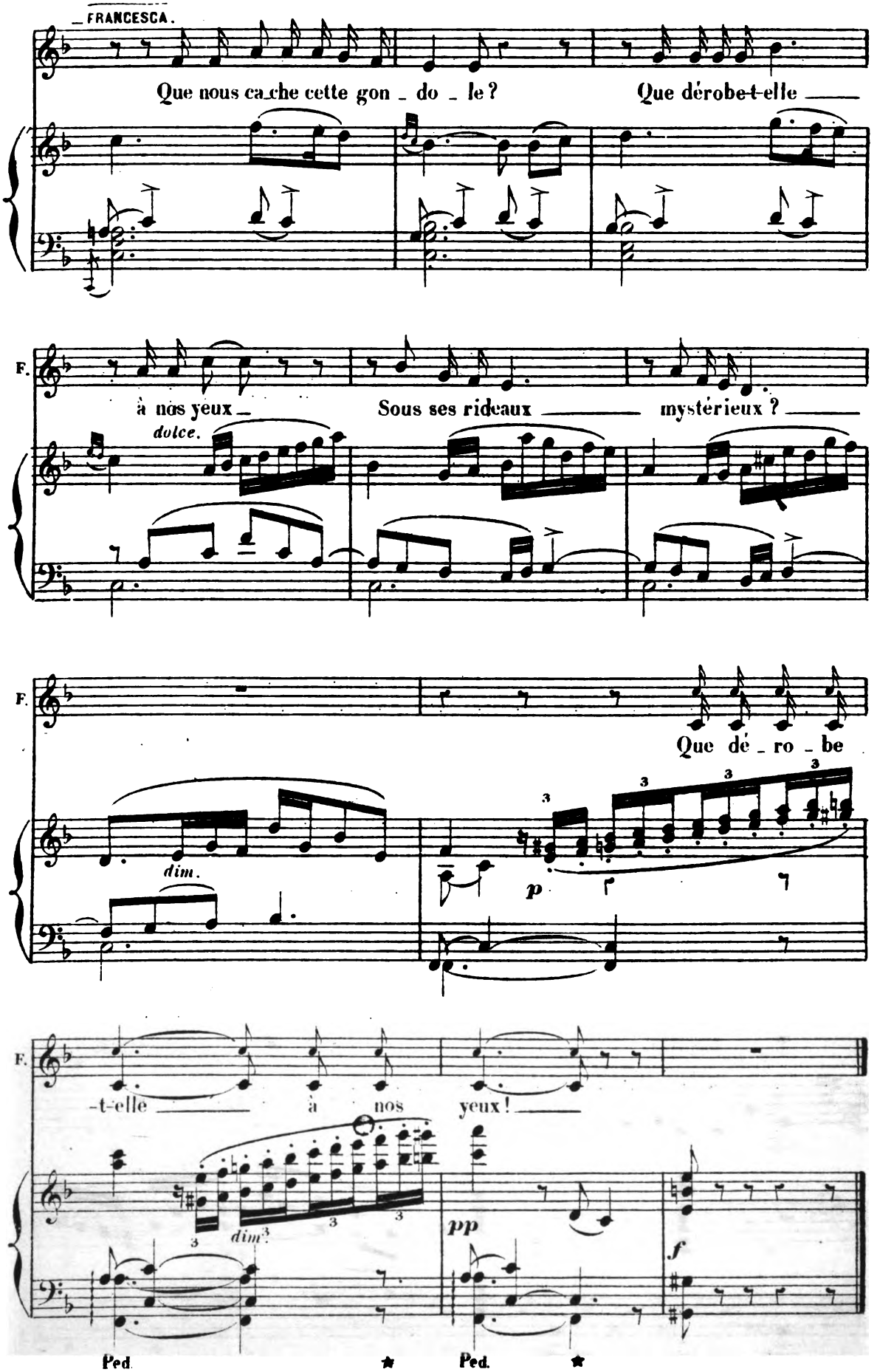

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C. PANTOMIME ET RÉCIT.

Andante.

ASCANIO.

PIANO.

Andante.

pp

p

Ped.

Deux pauvres a_mou_

A. _reux dont le cœur se dé_so_le, Qu'un rigoureux des_

A. _tin a frap_pés de ses coups Et qu'une heureuse é_

A. _toile a_mène, à vos ge_noux.

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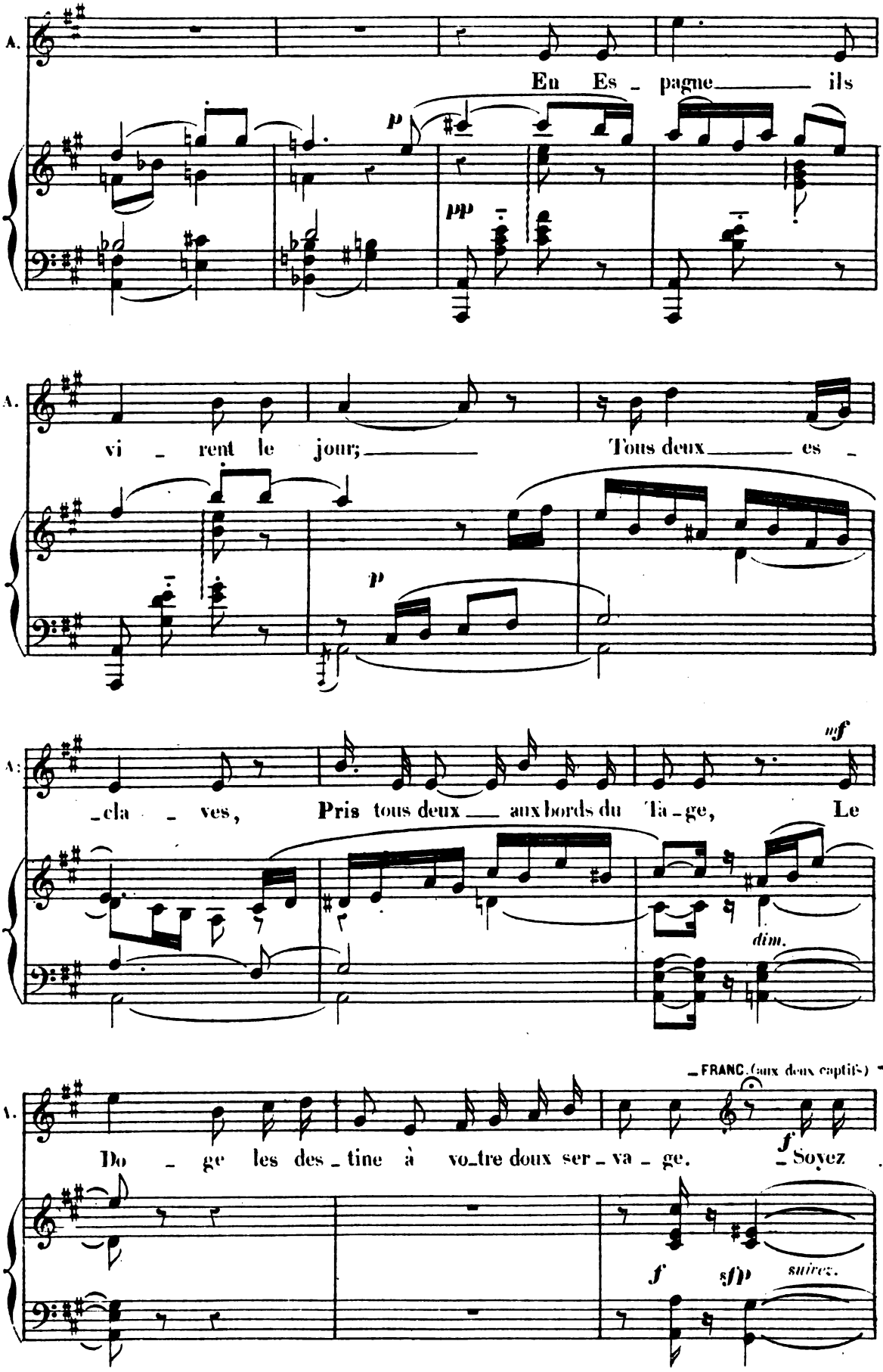

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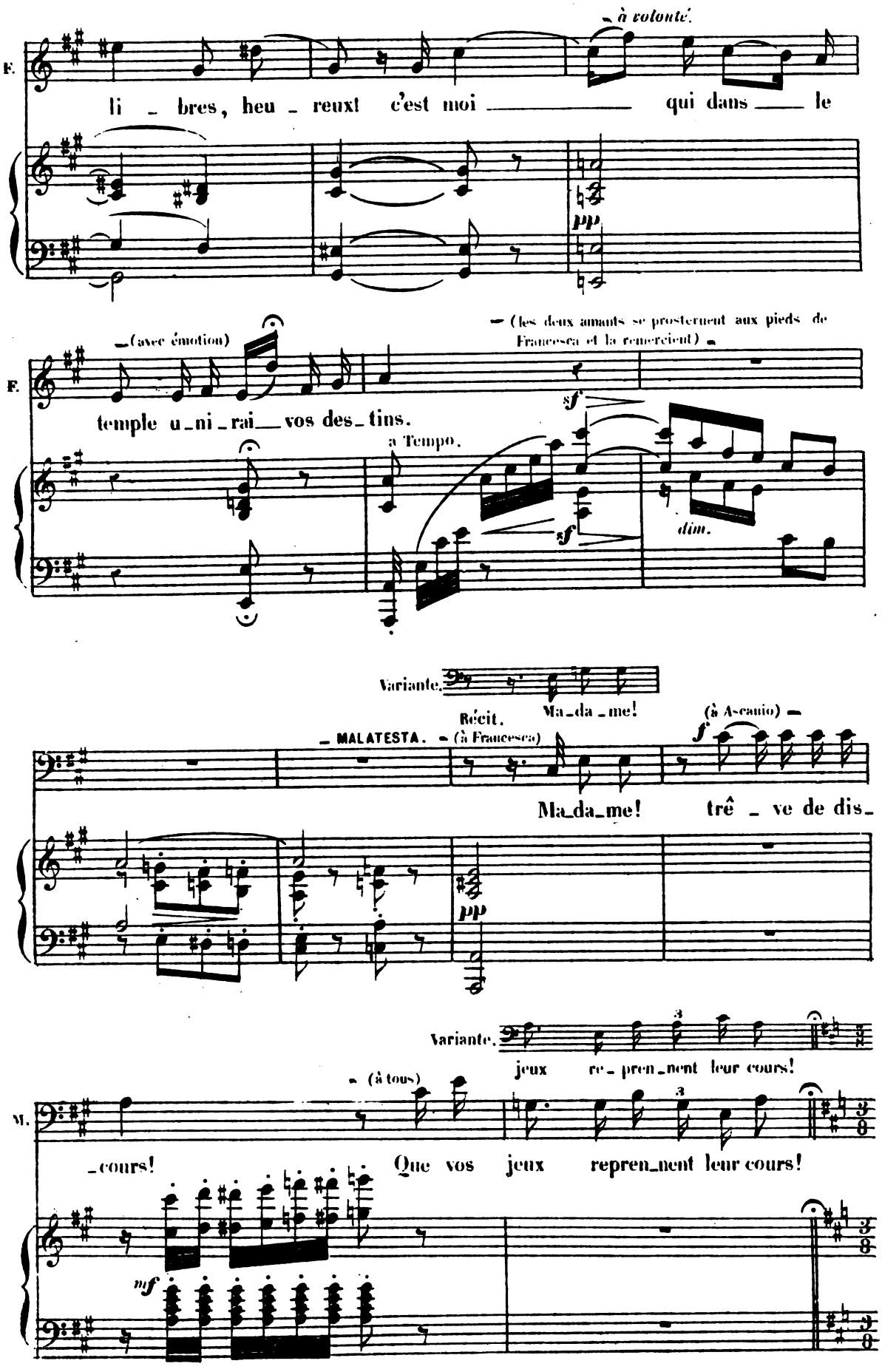

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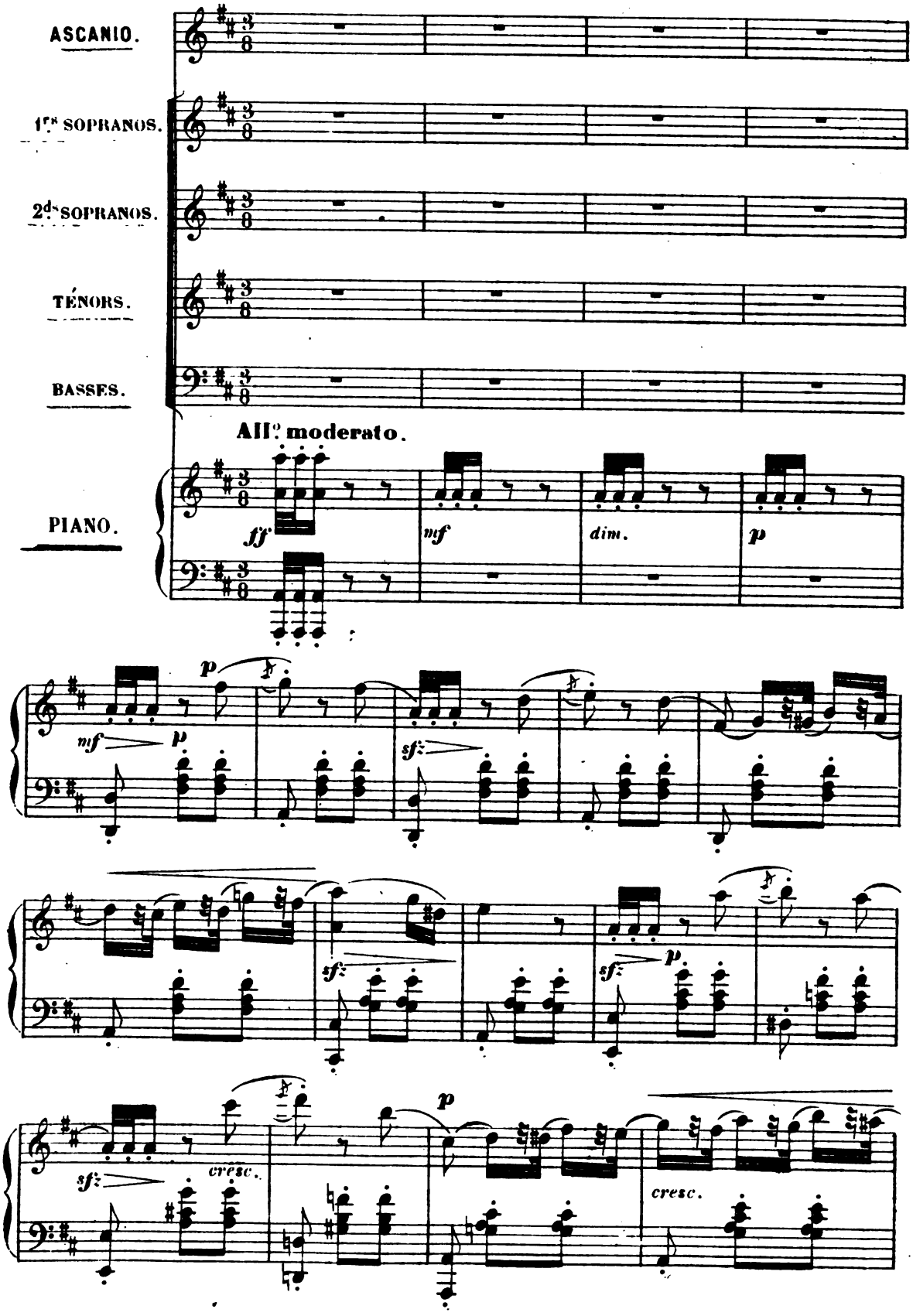
VALSE

DANSE ET CHANT

— All.o moderato. —



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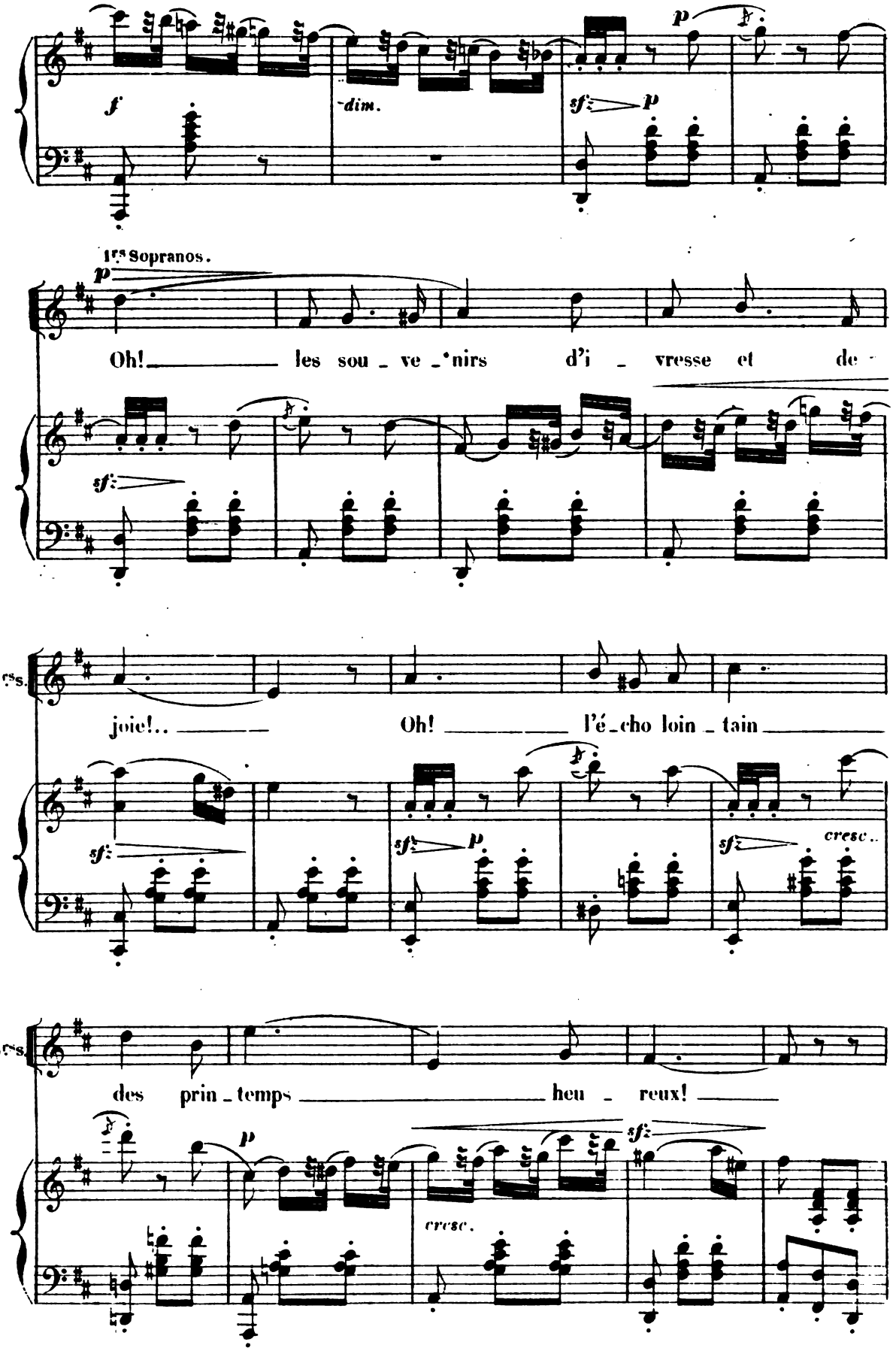

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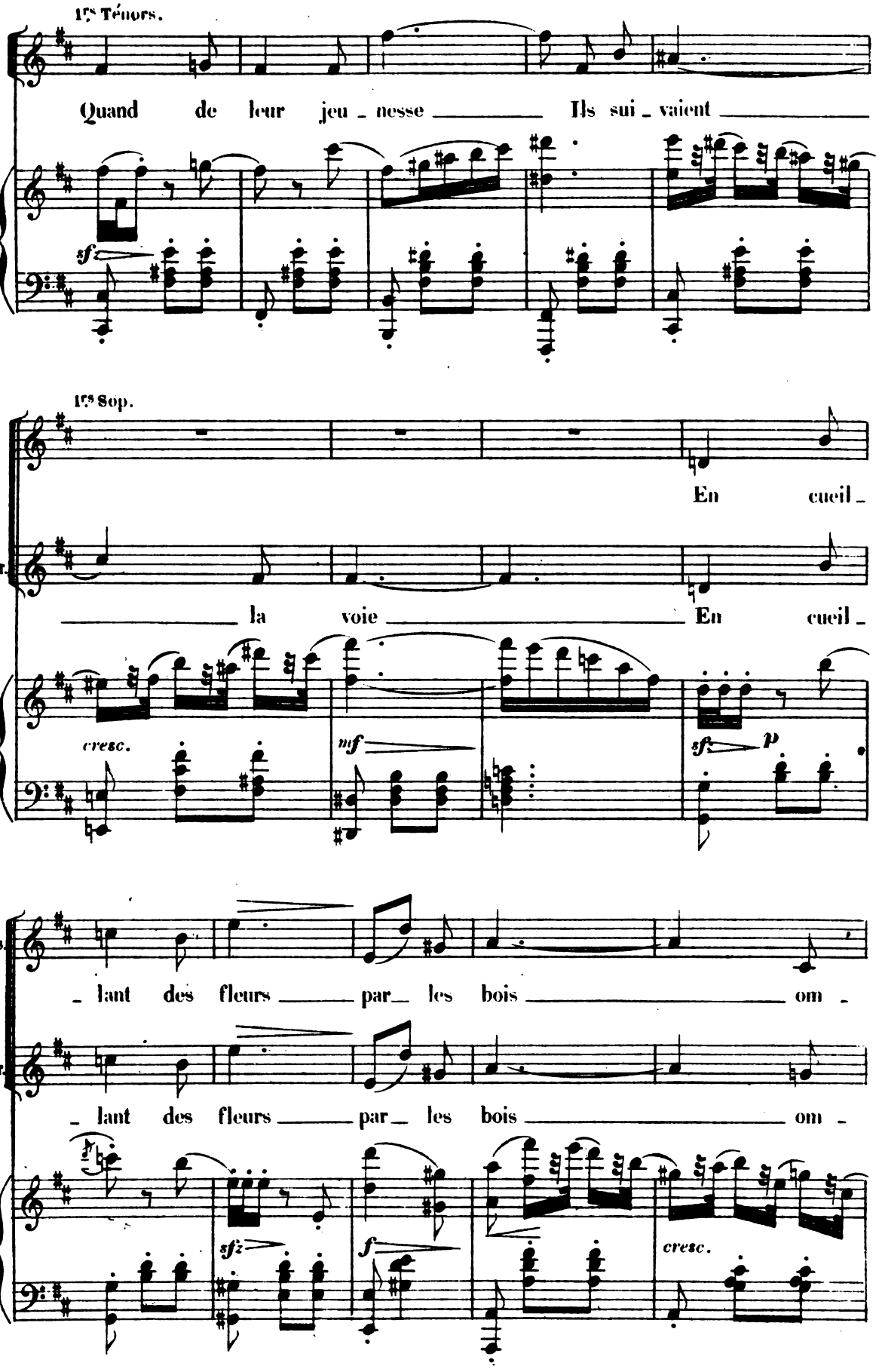

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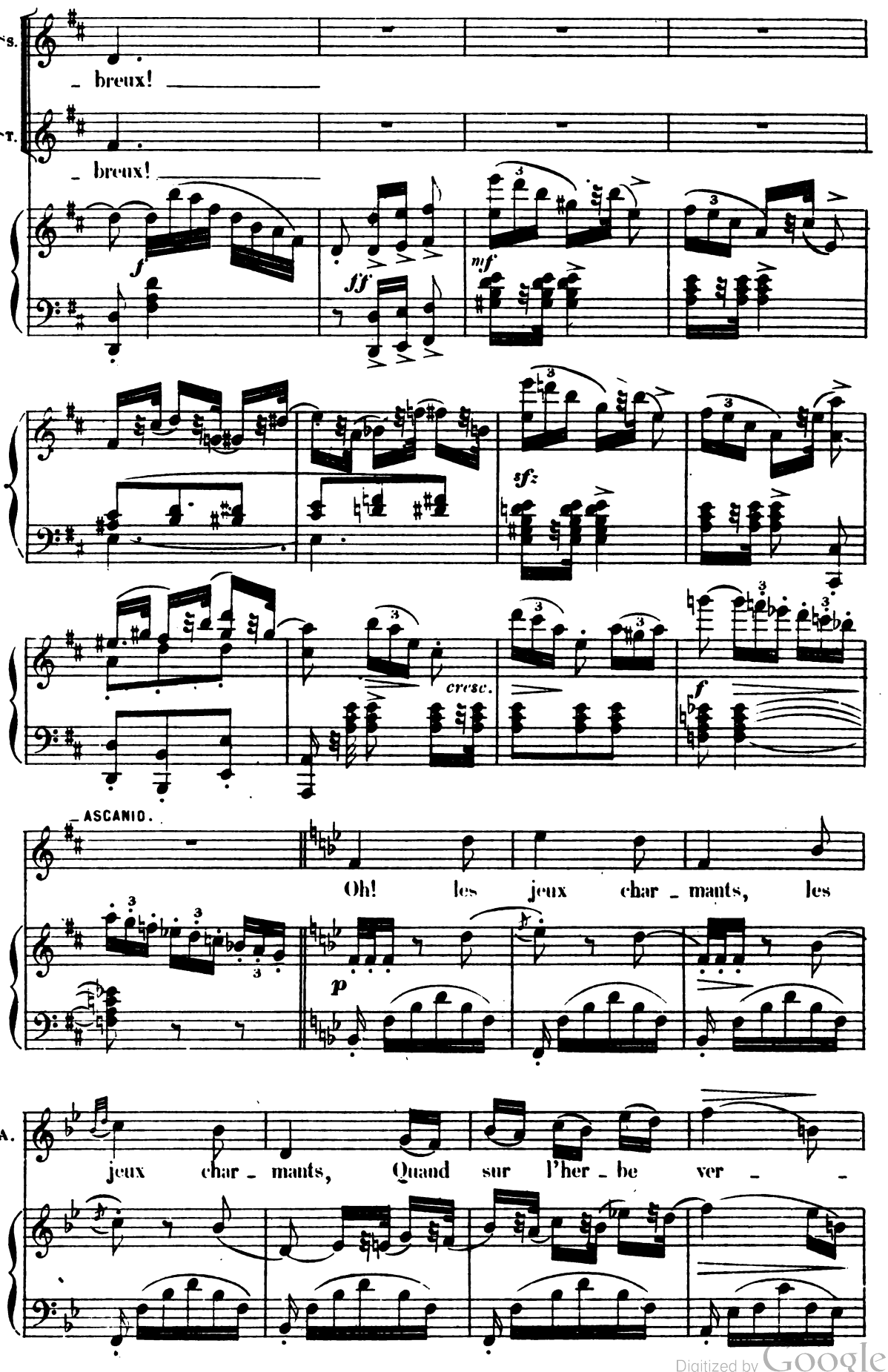

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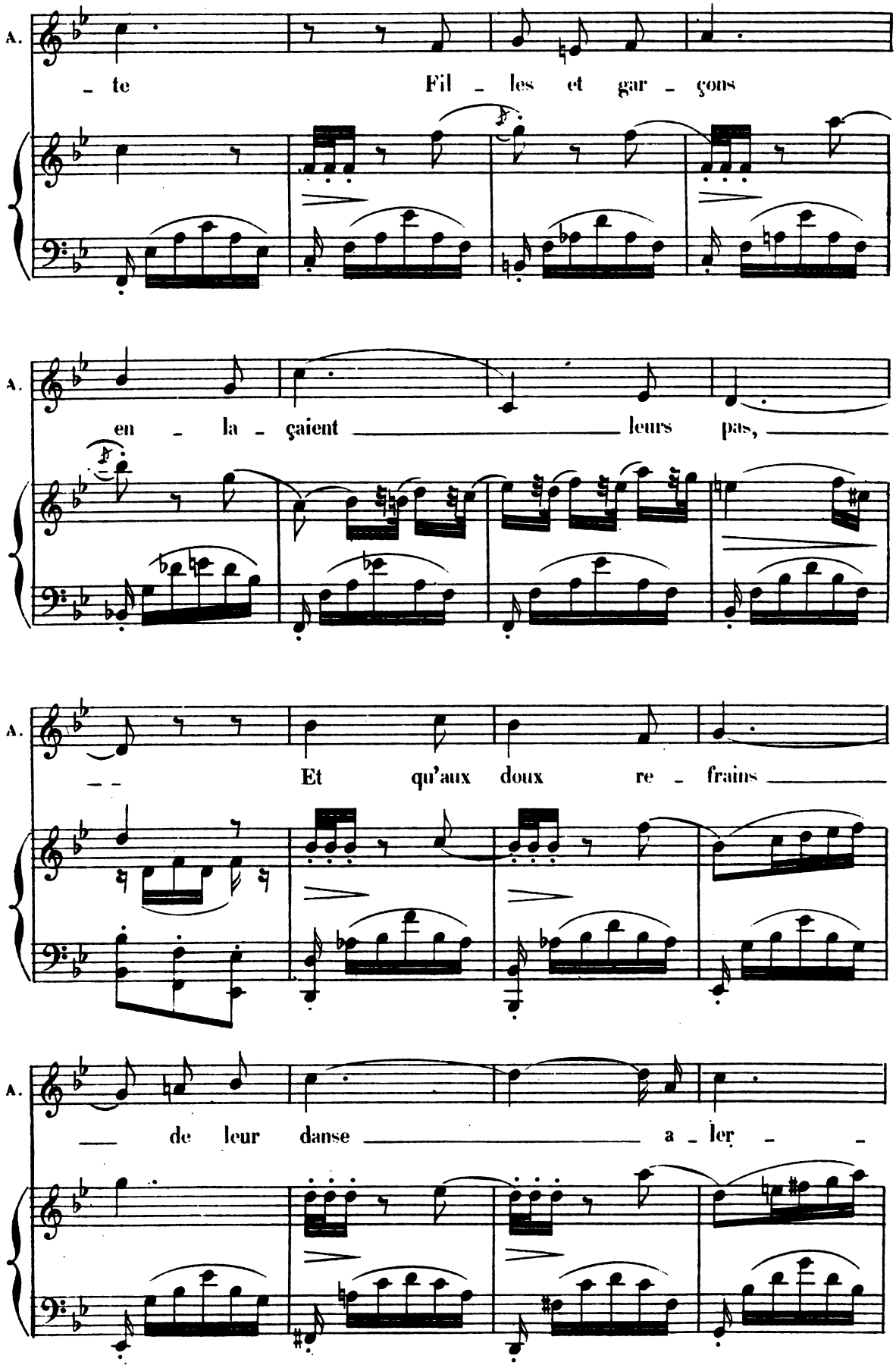

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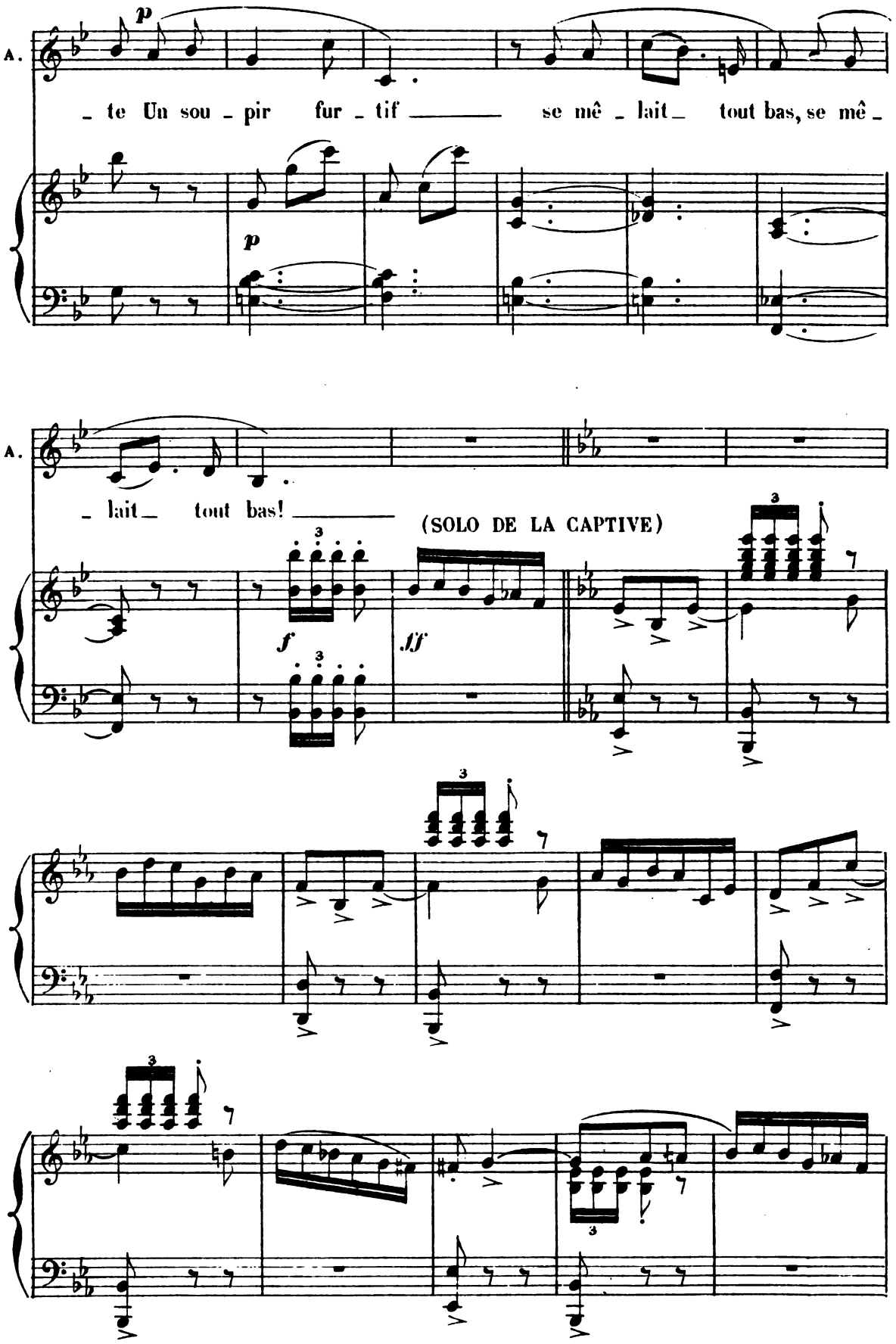

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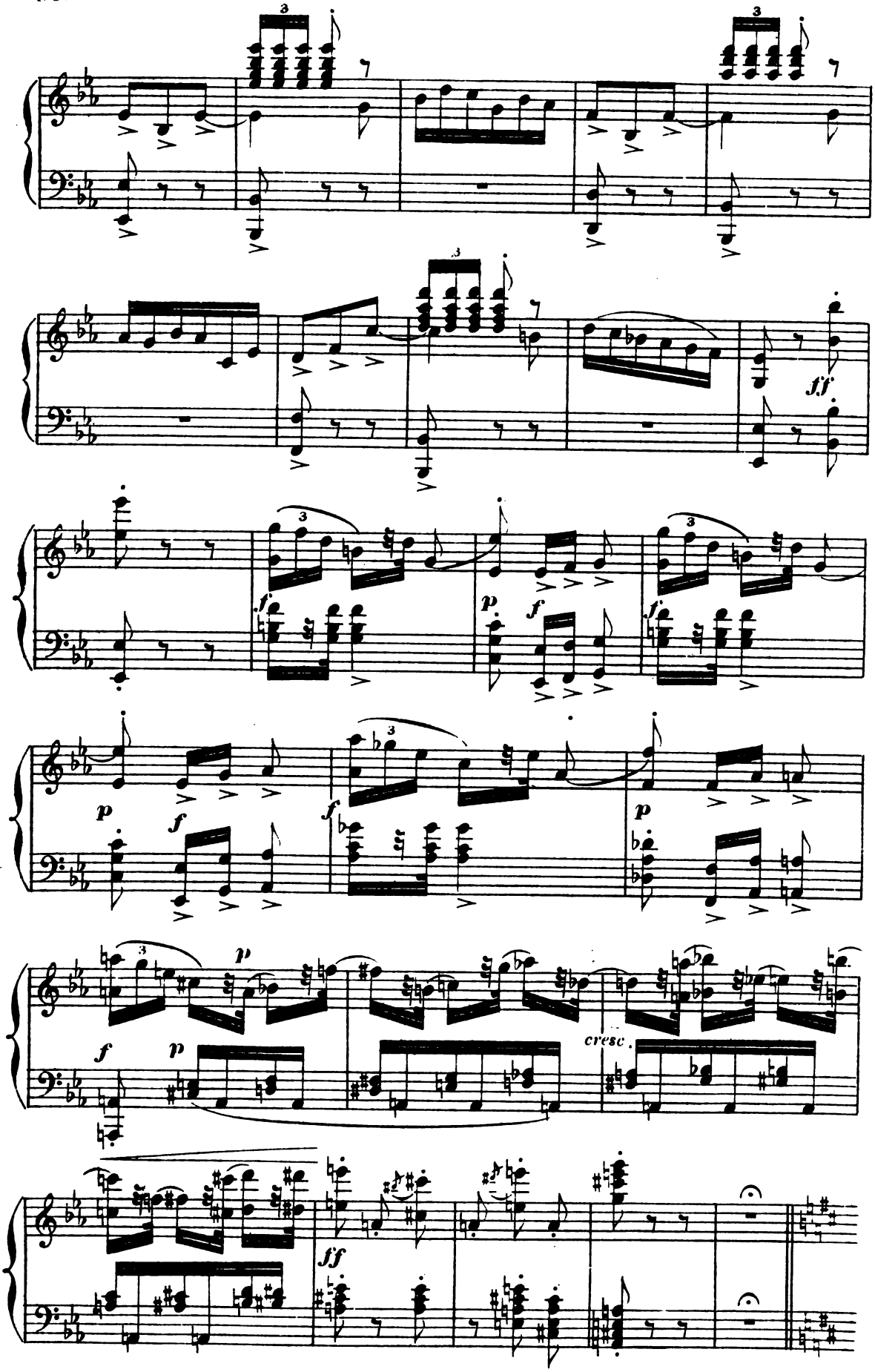

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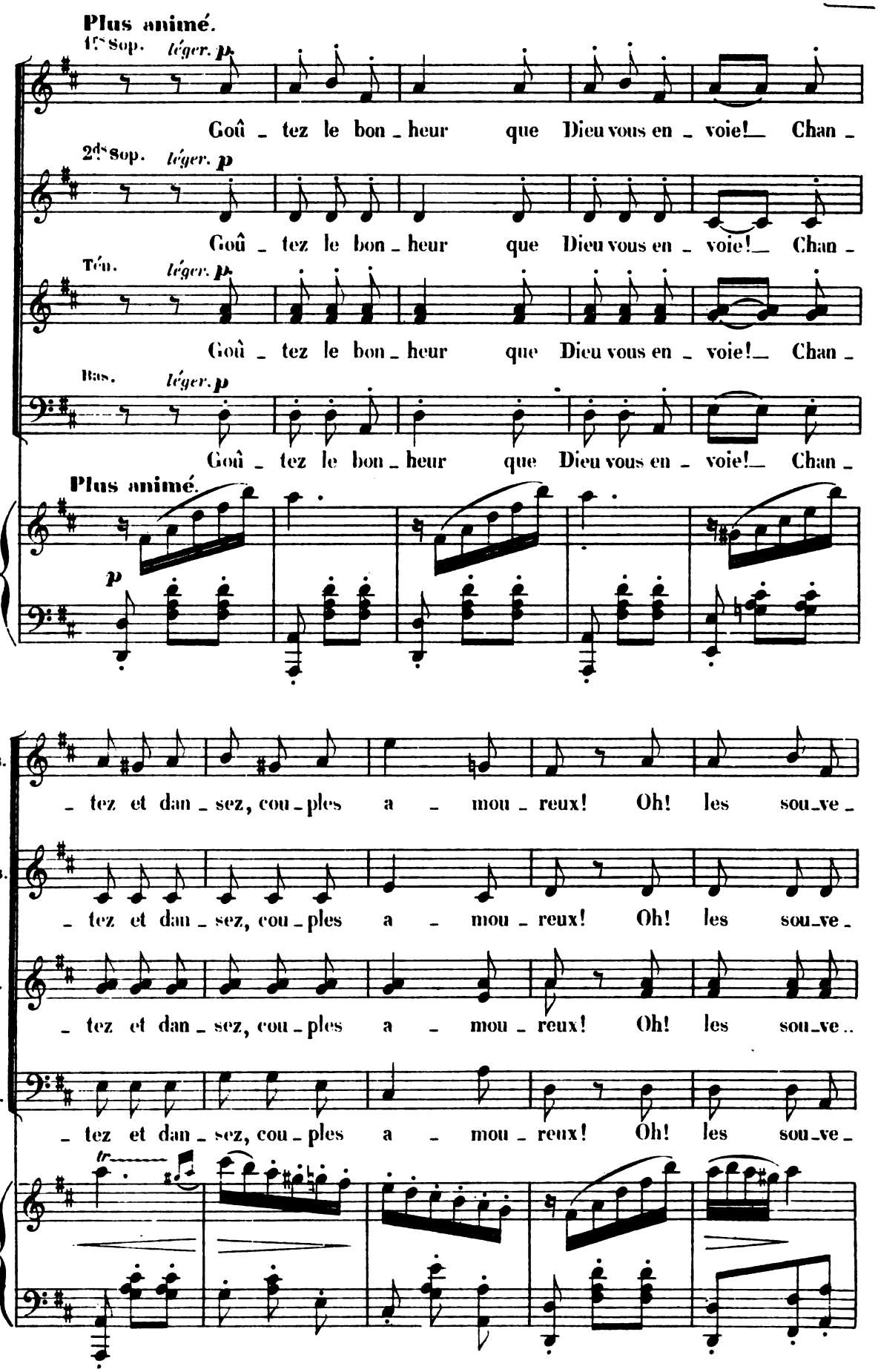

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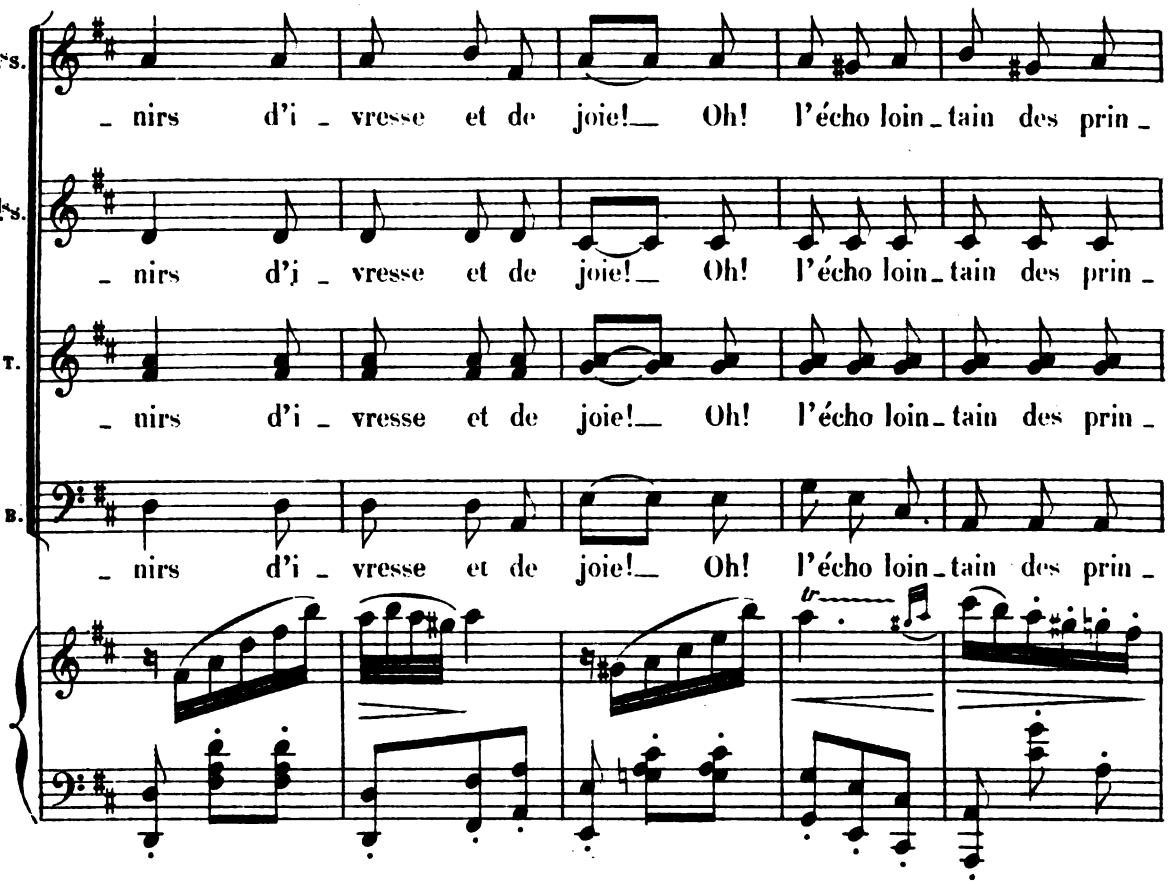

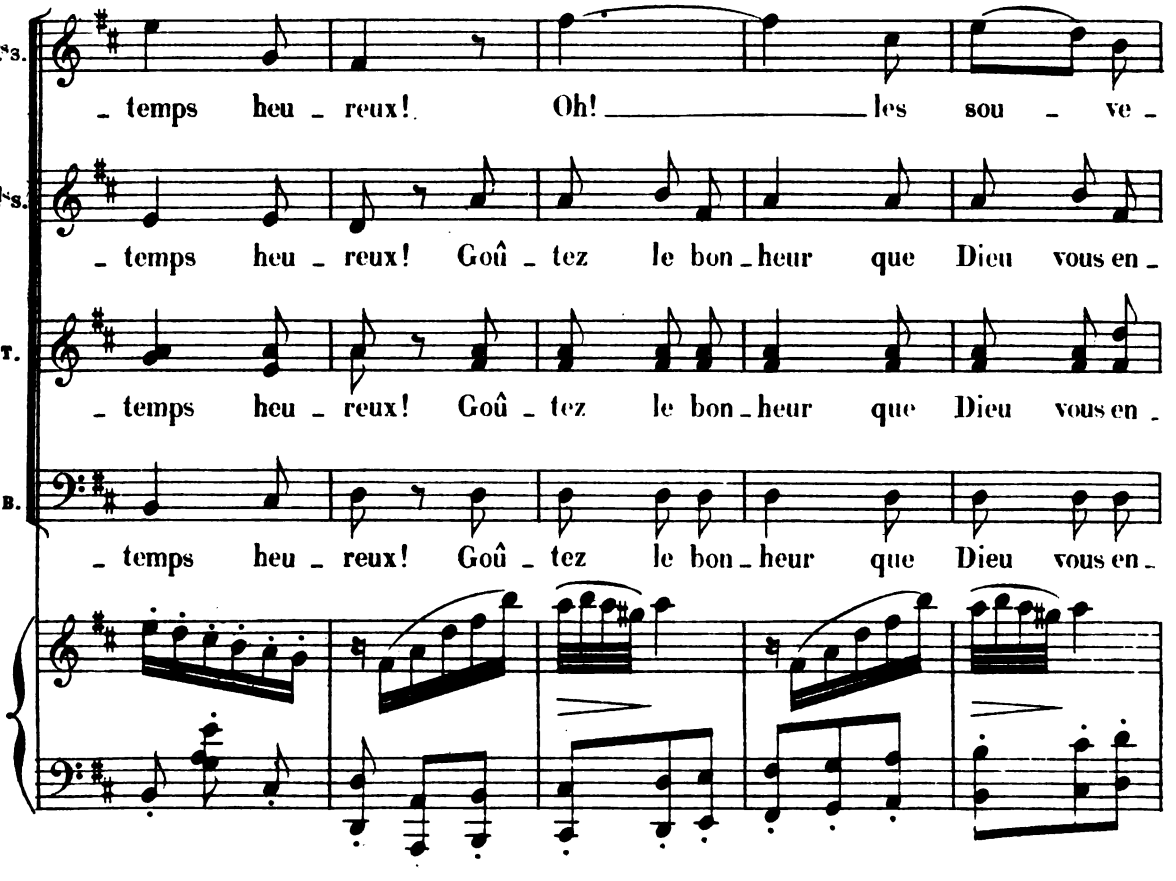

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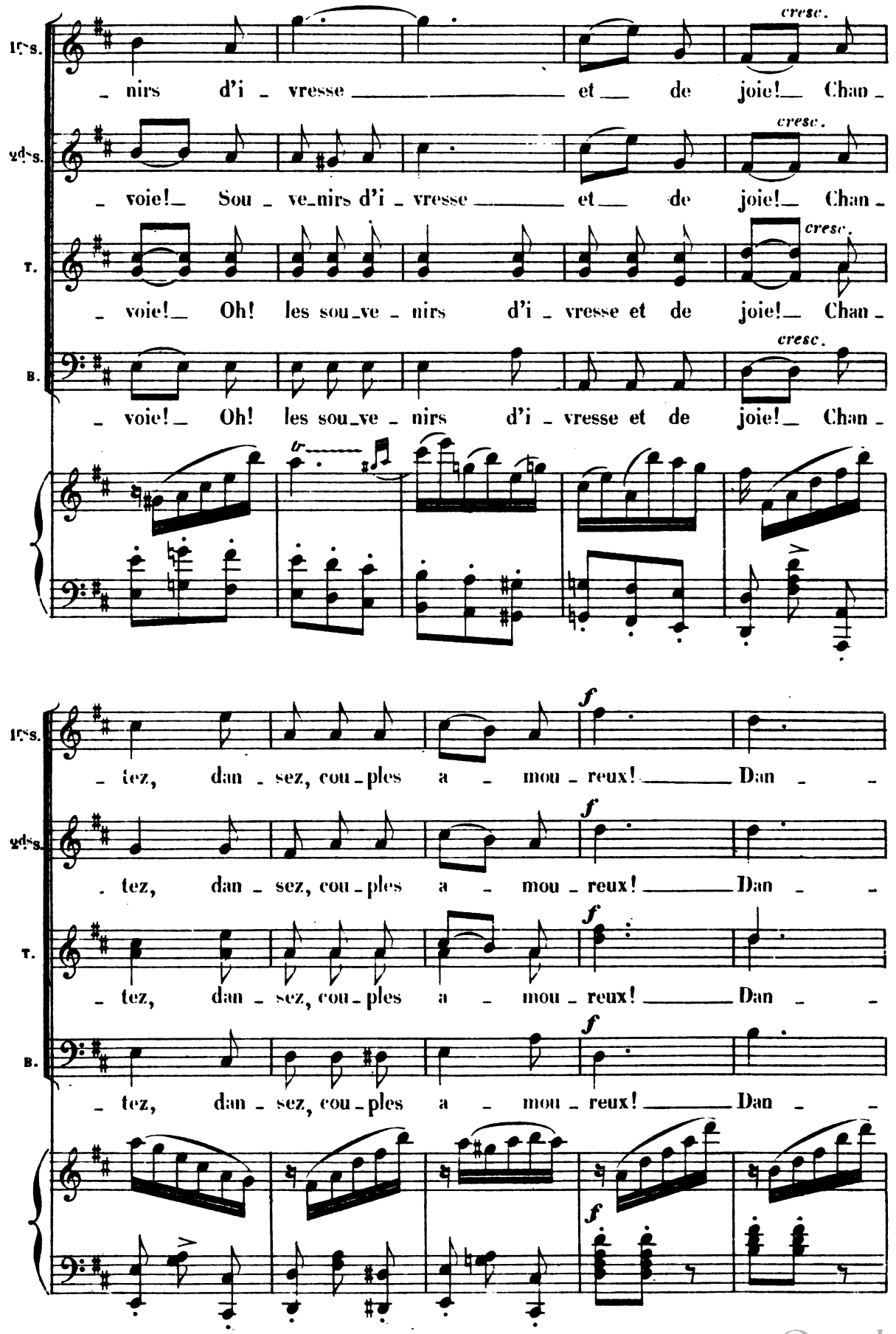

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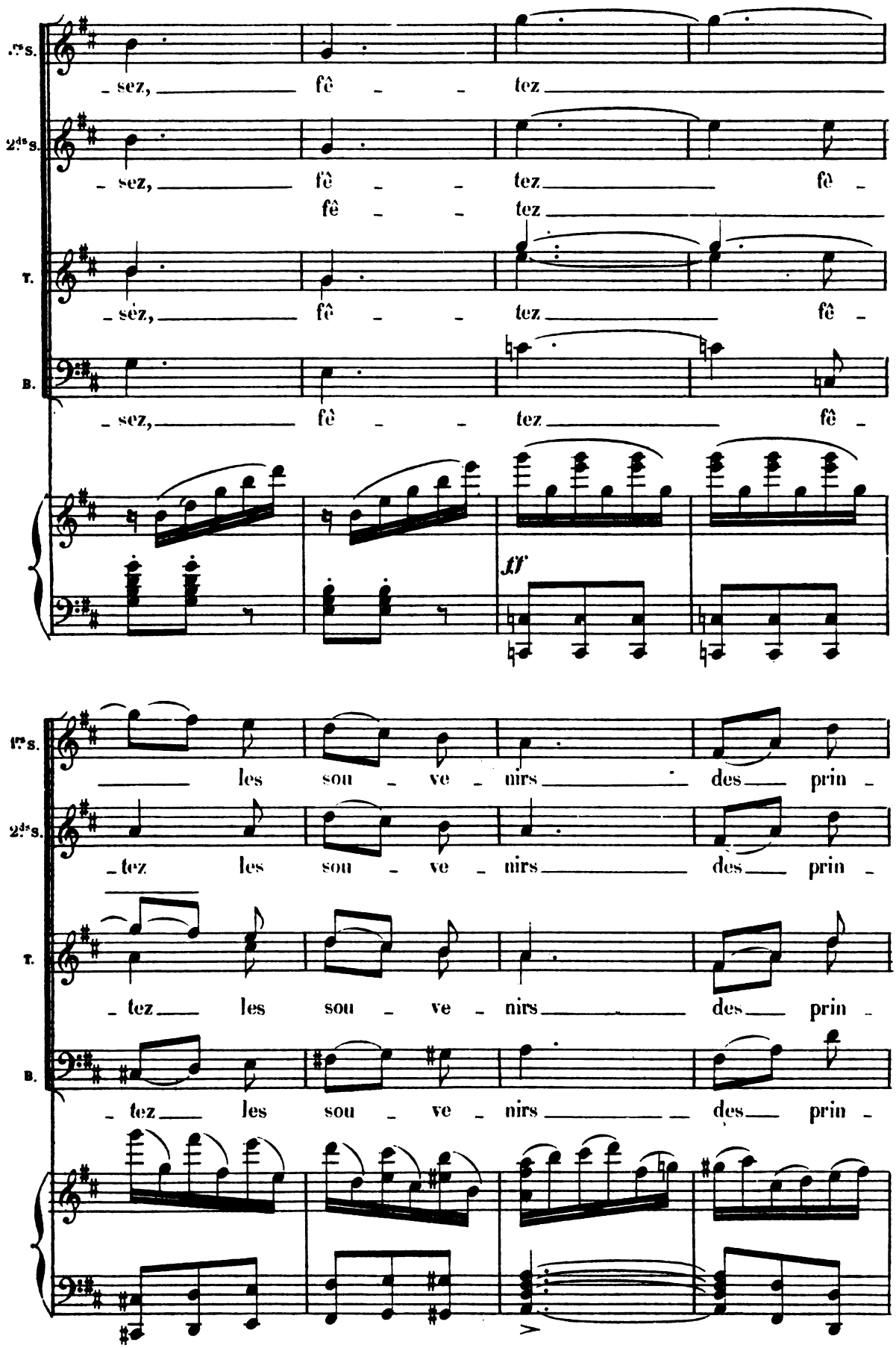

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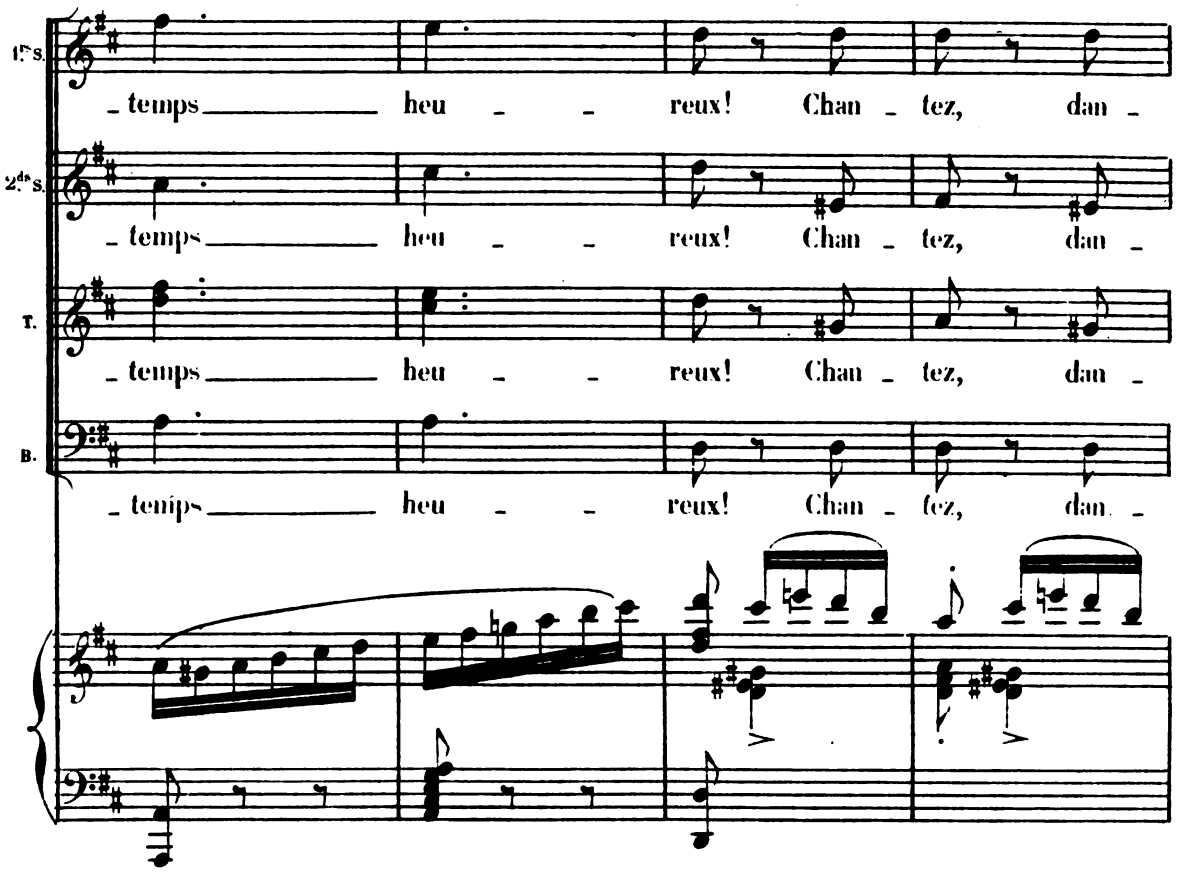

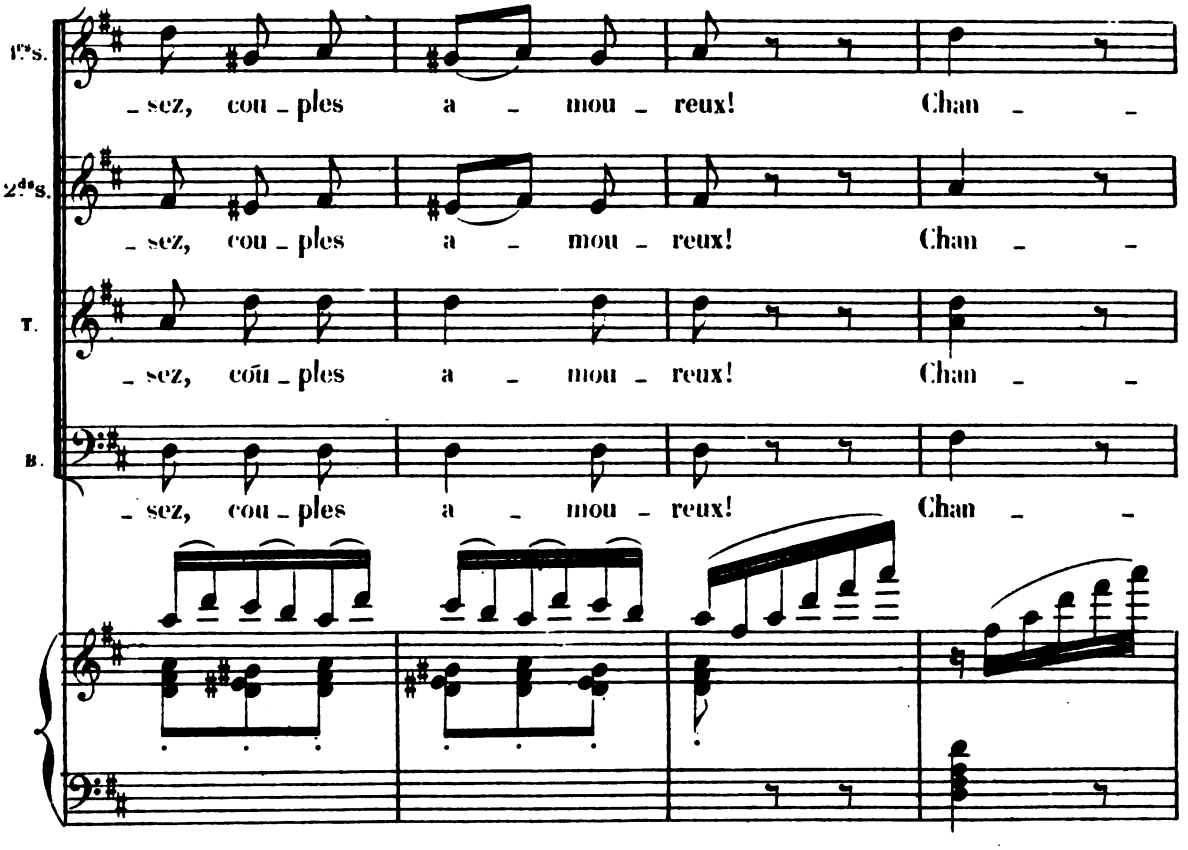

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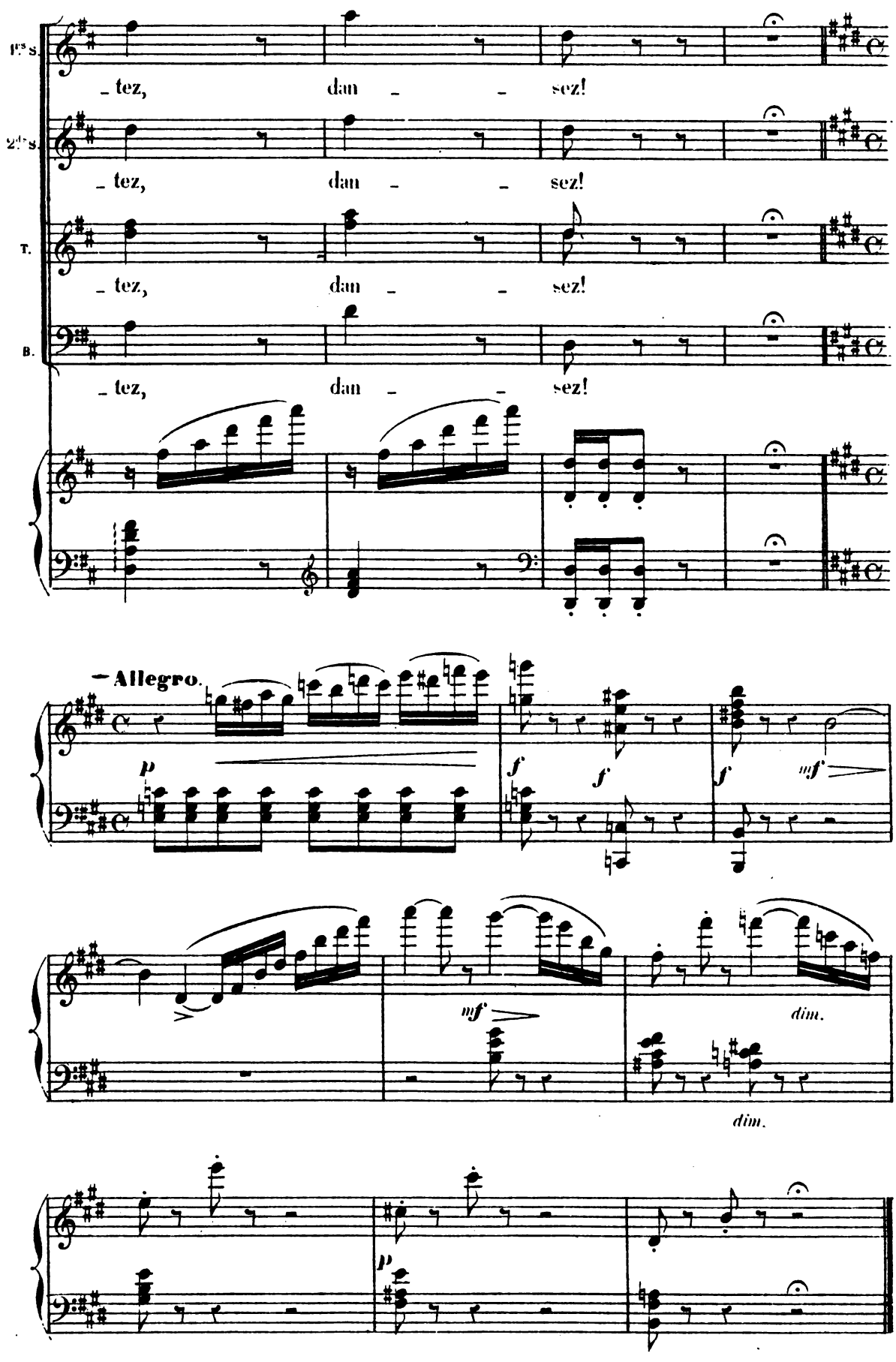

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AIRS DE BALLET

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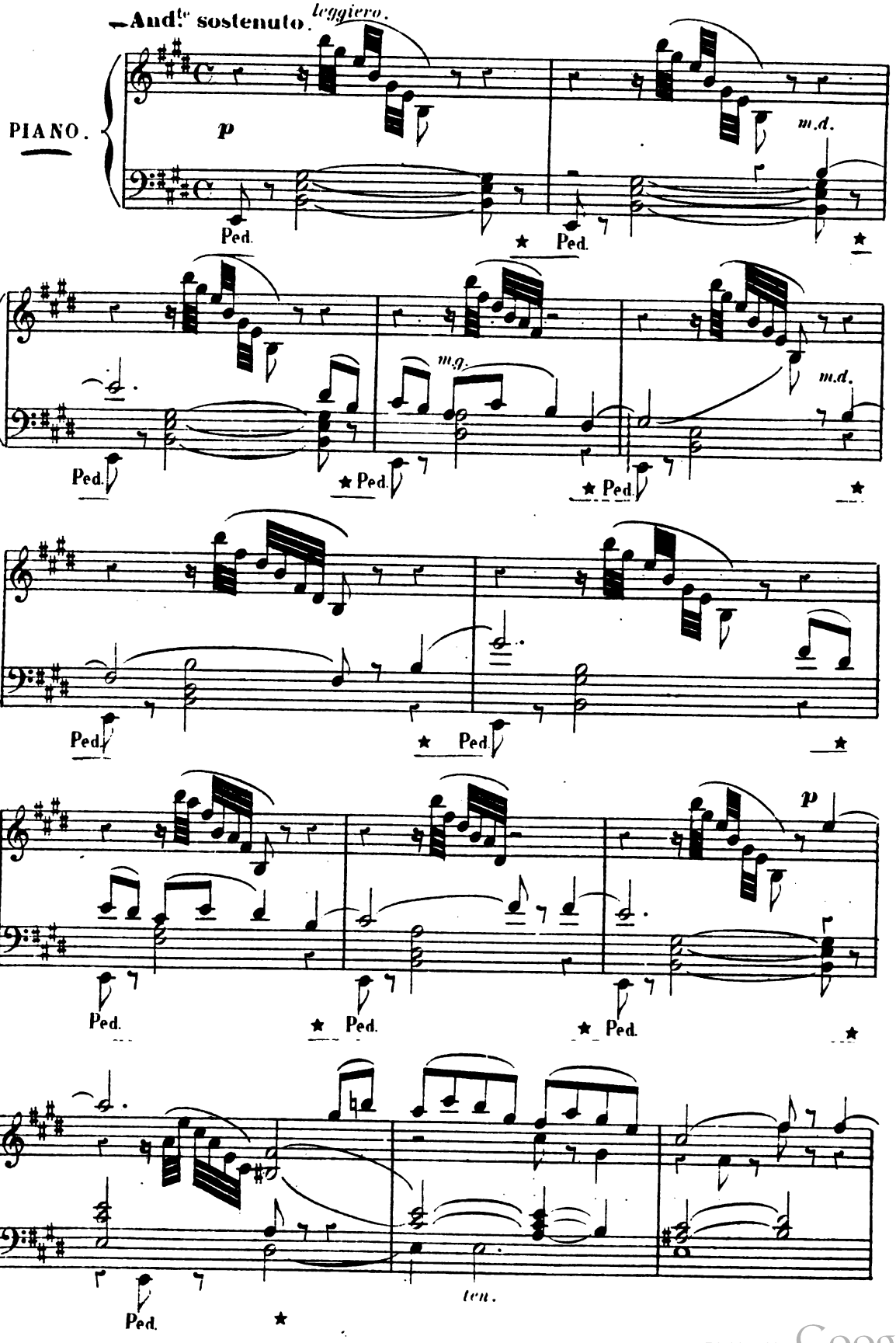

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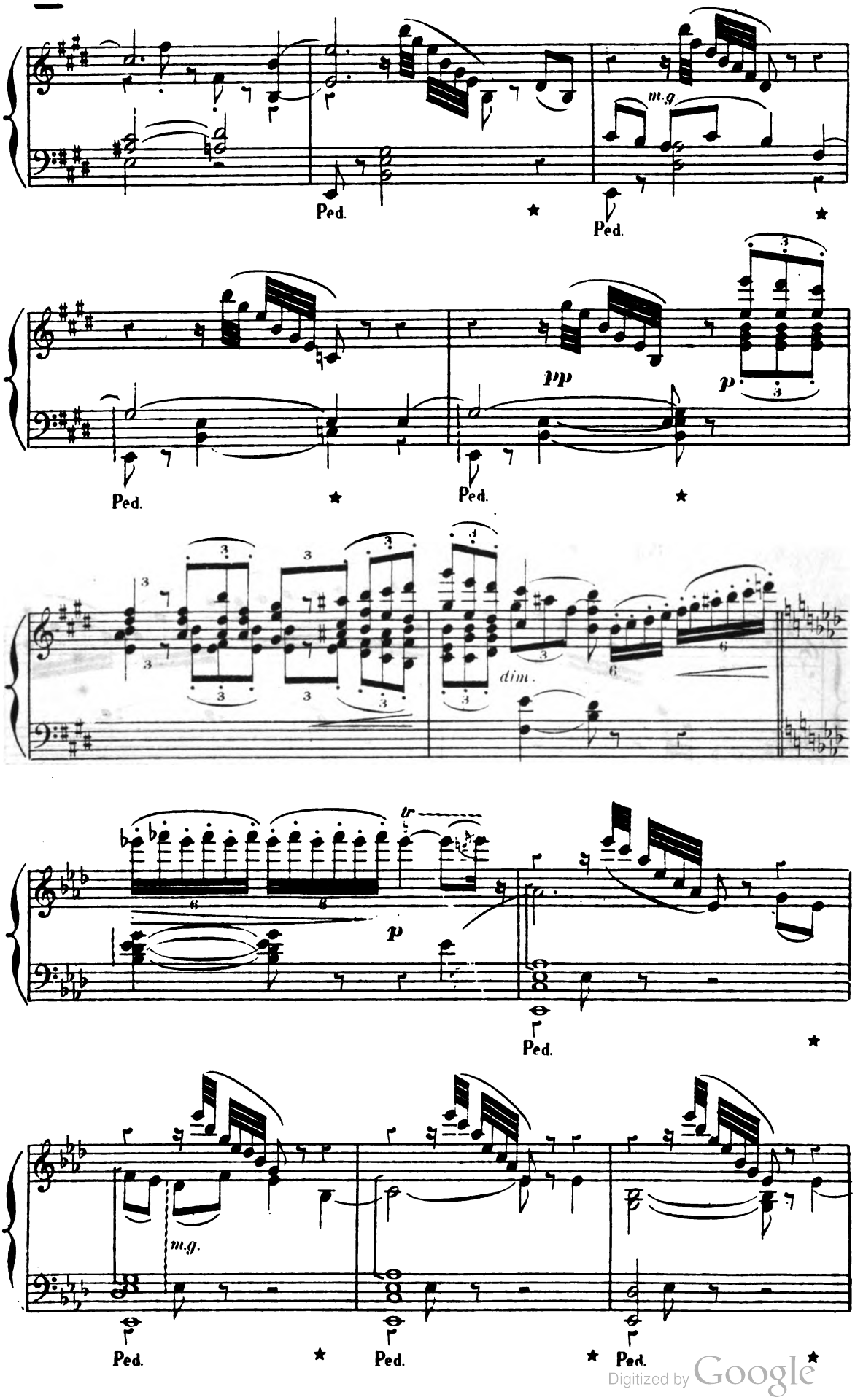

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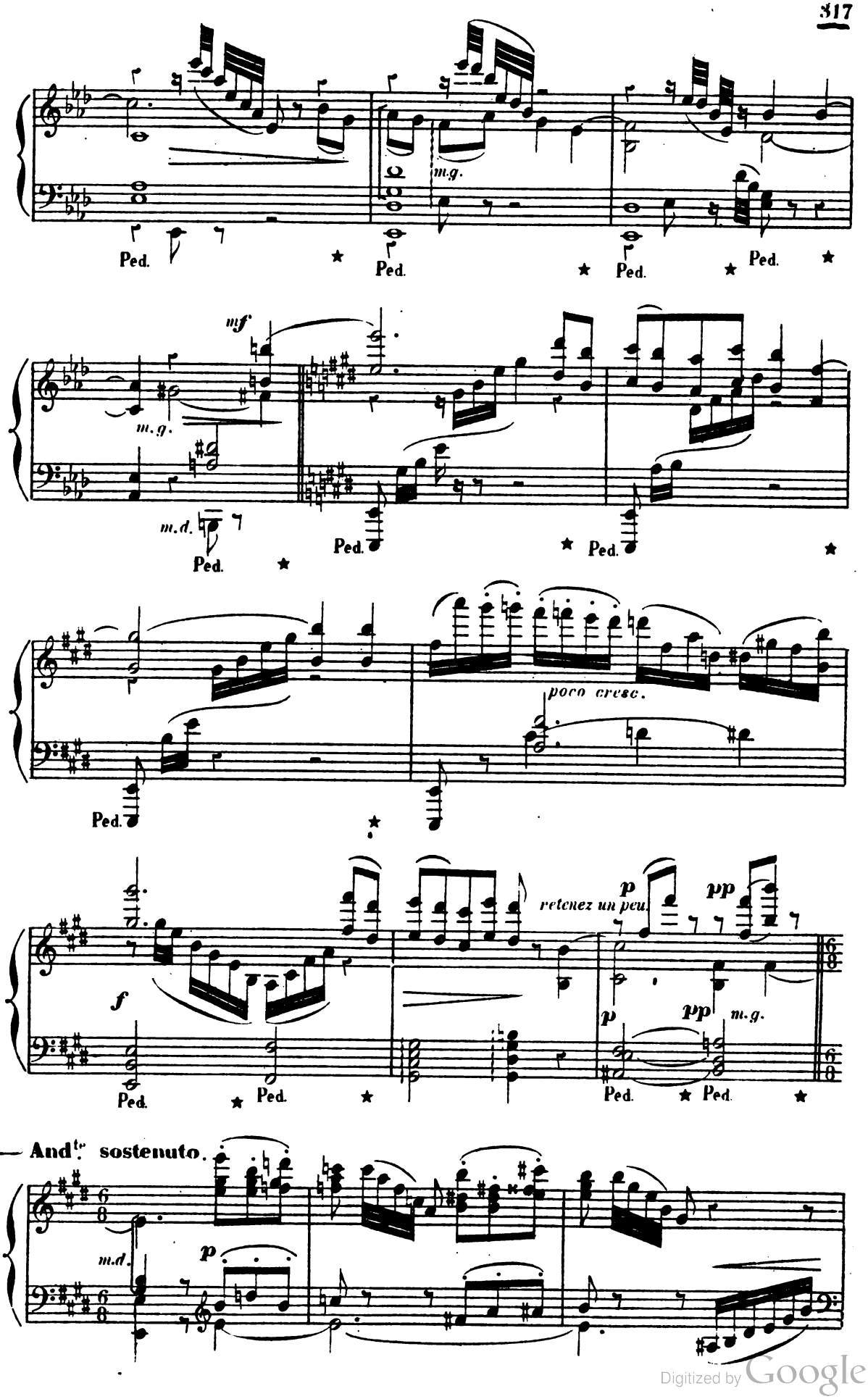

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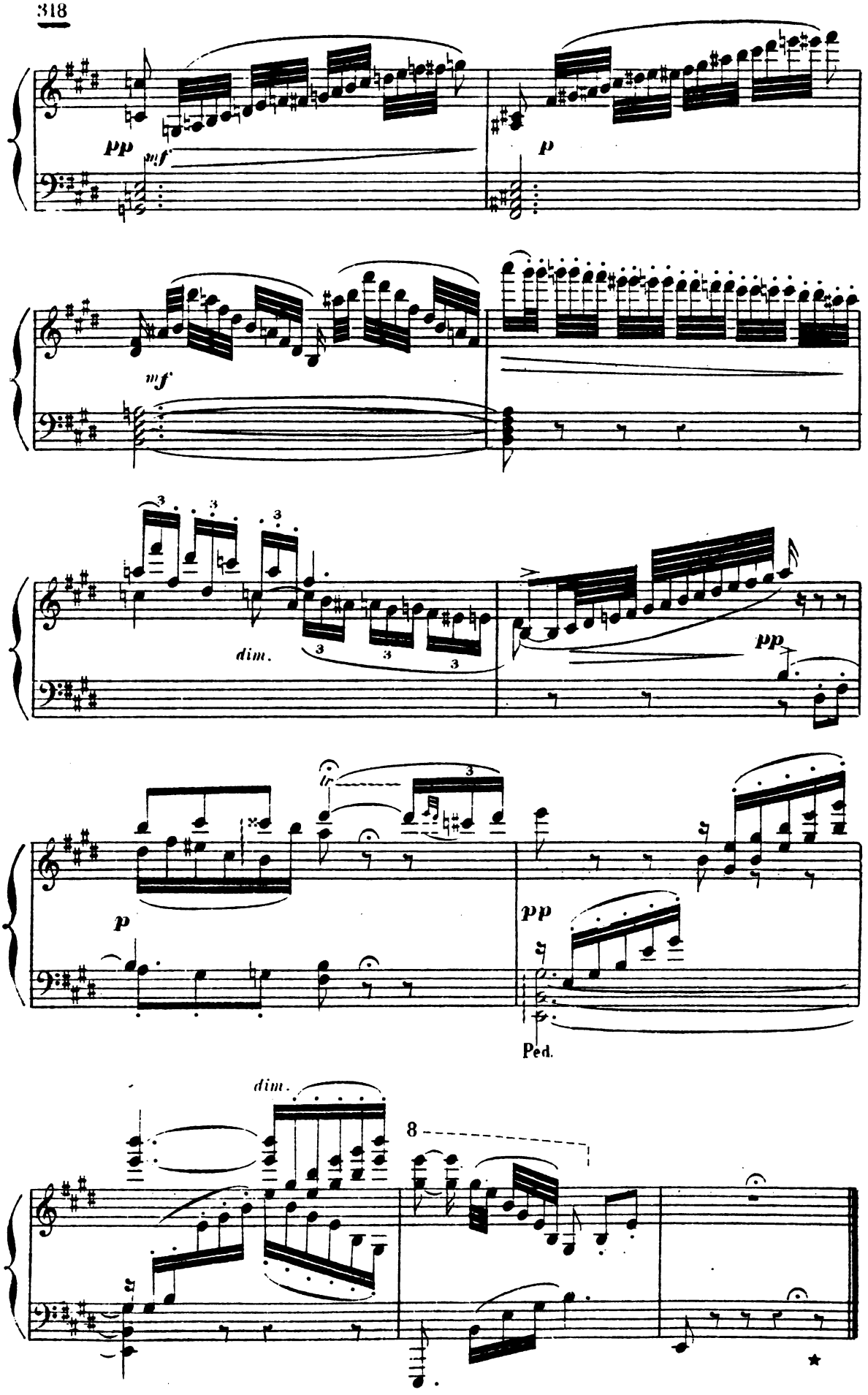

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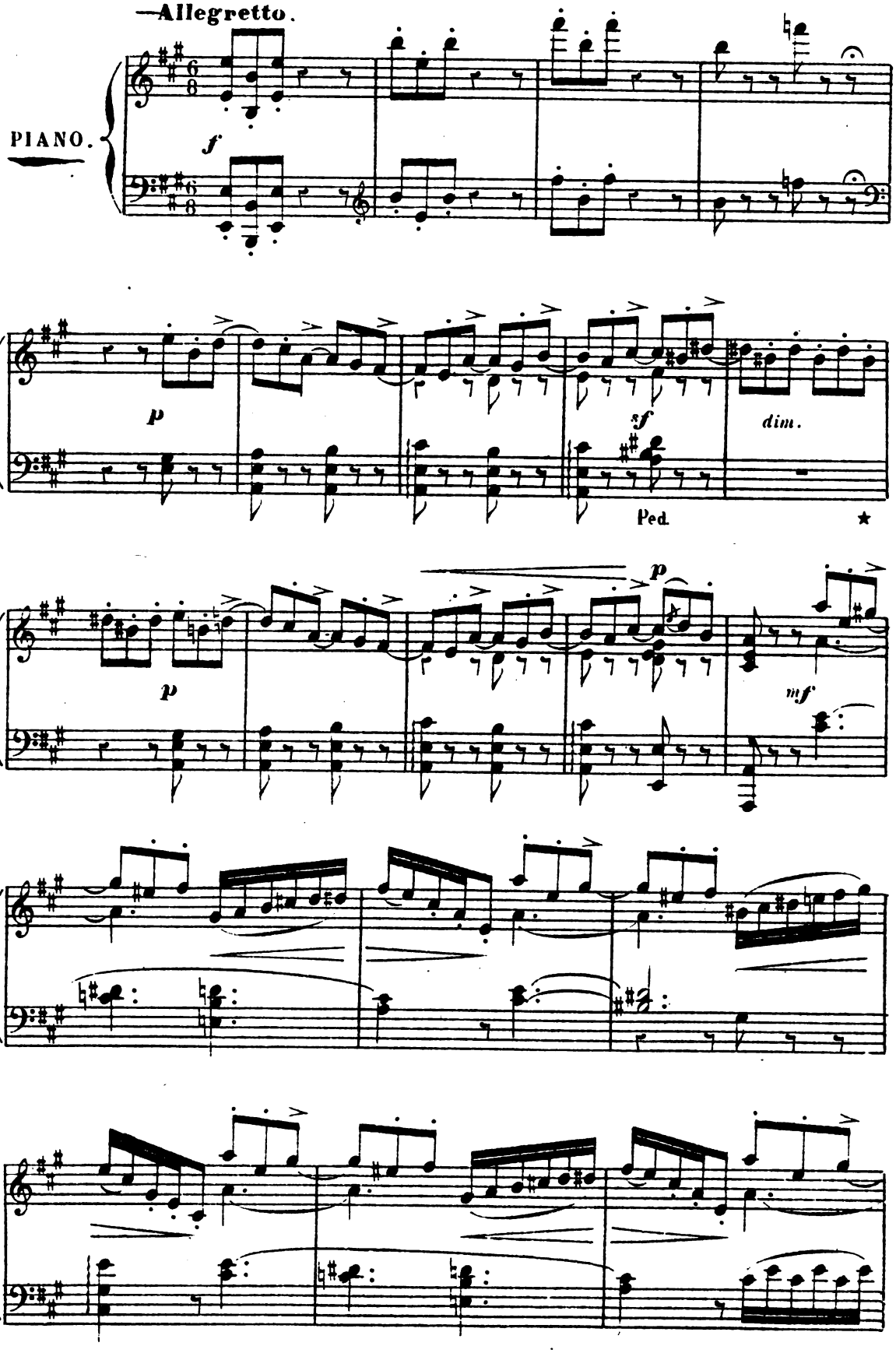

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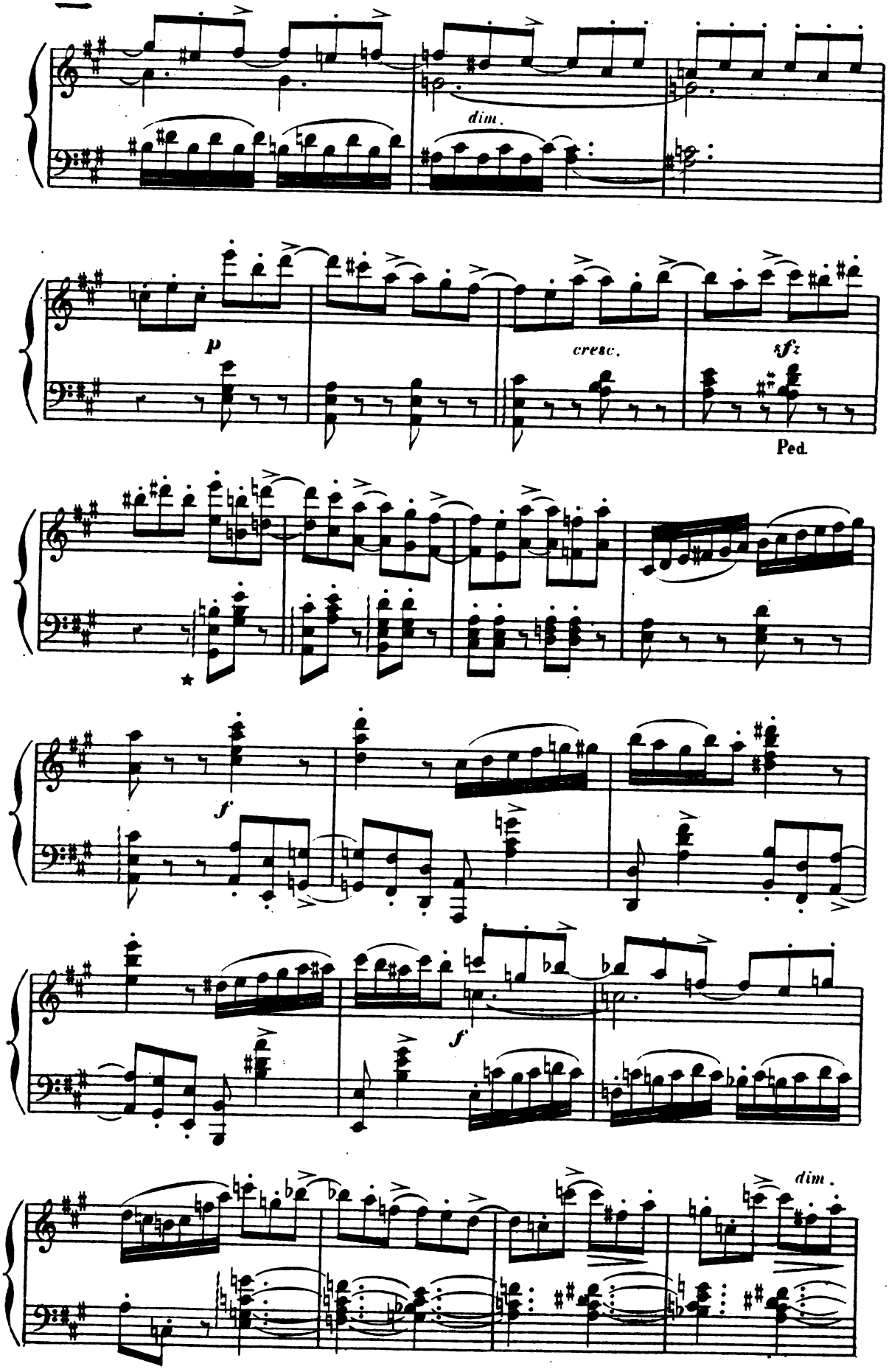

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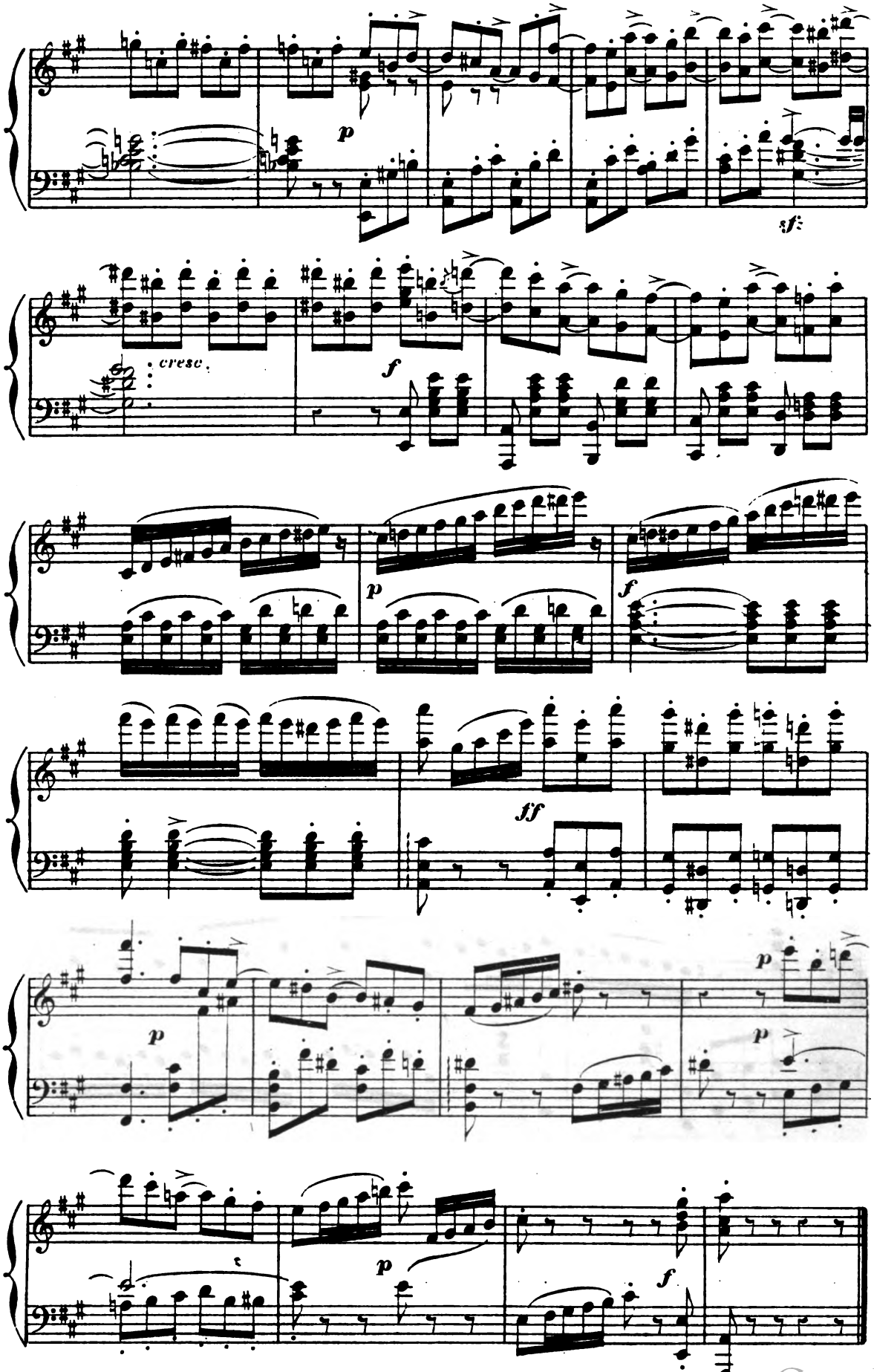

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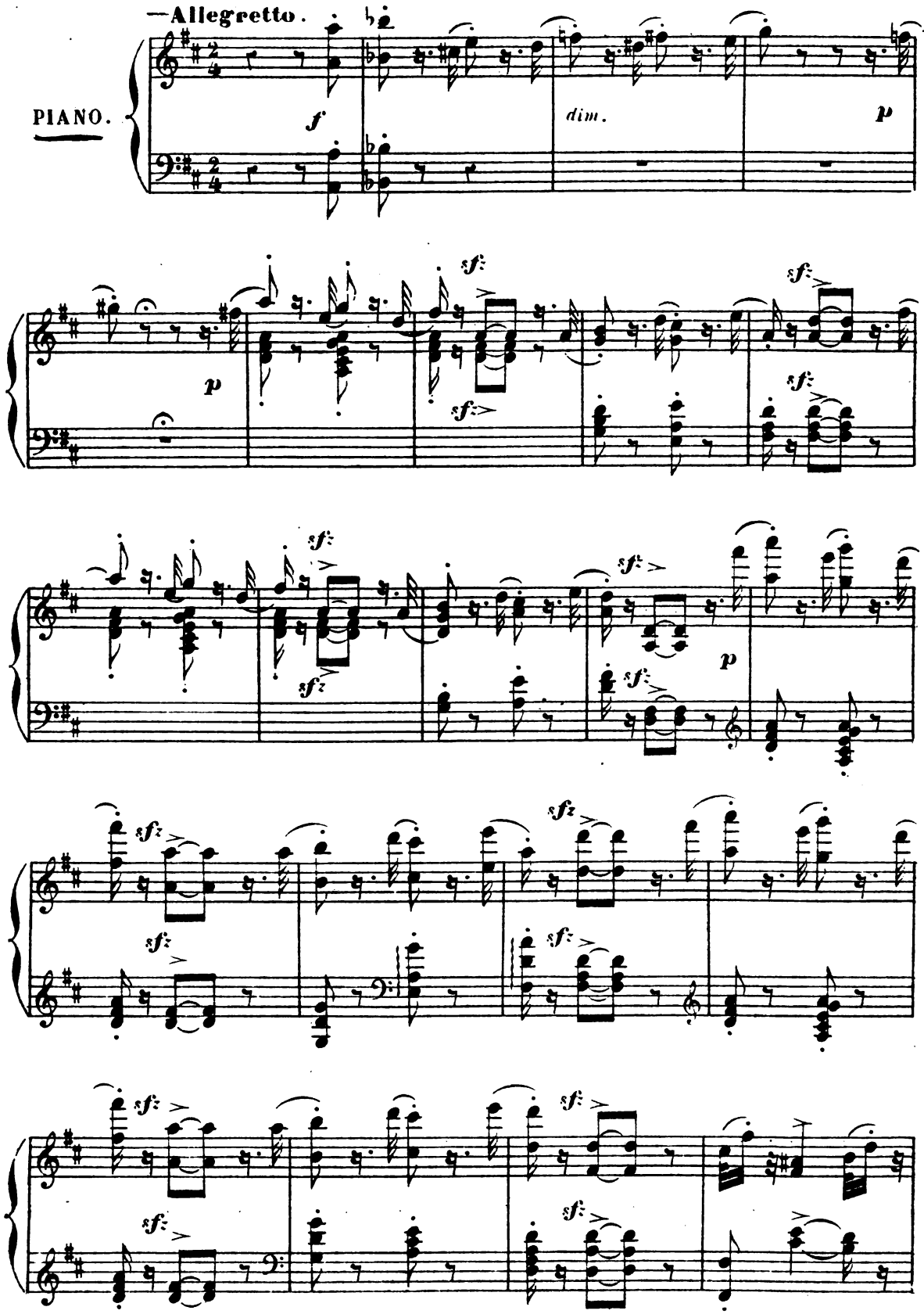

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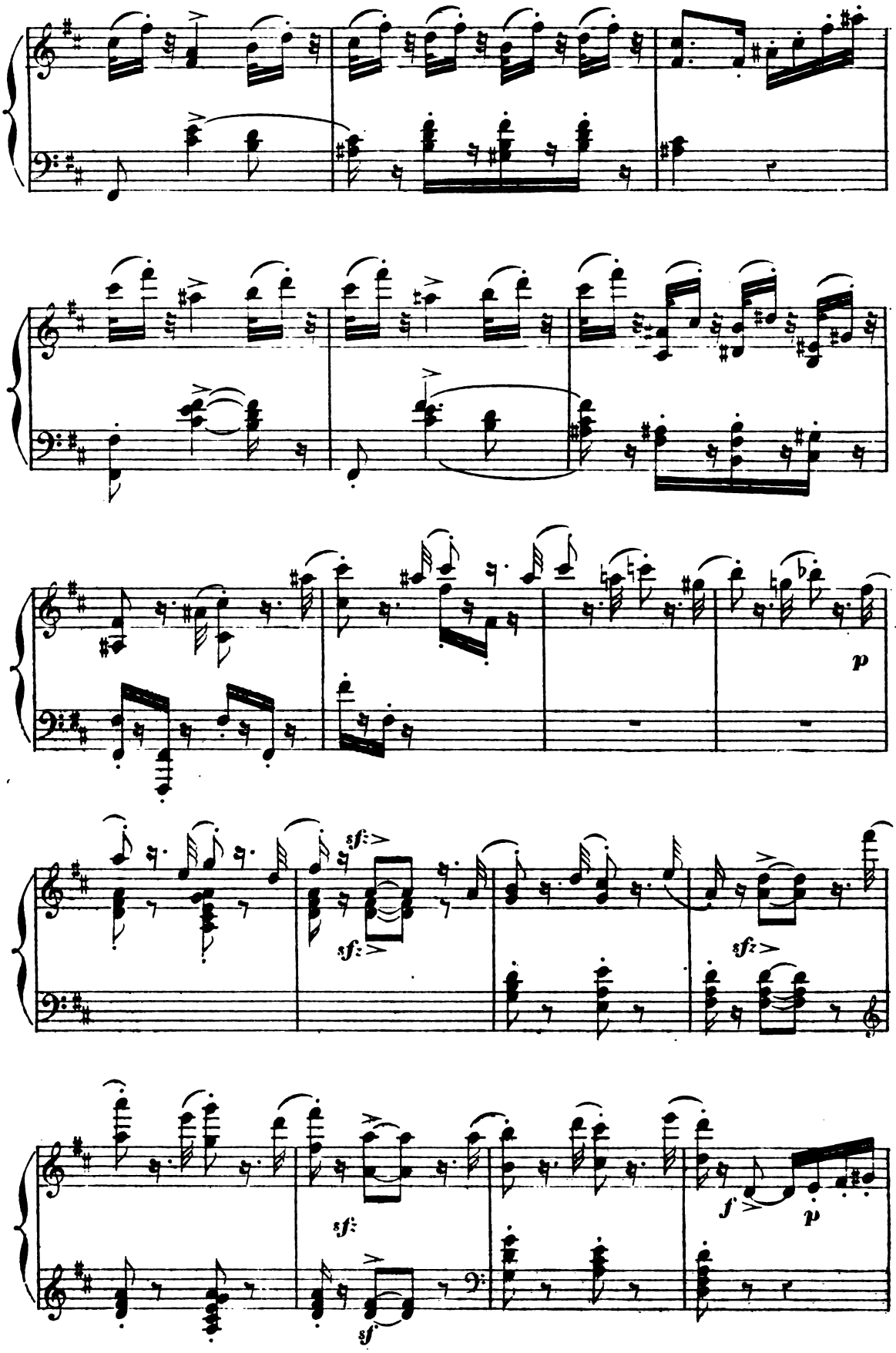

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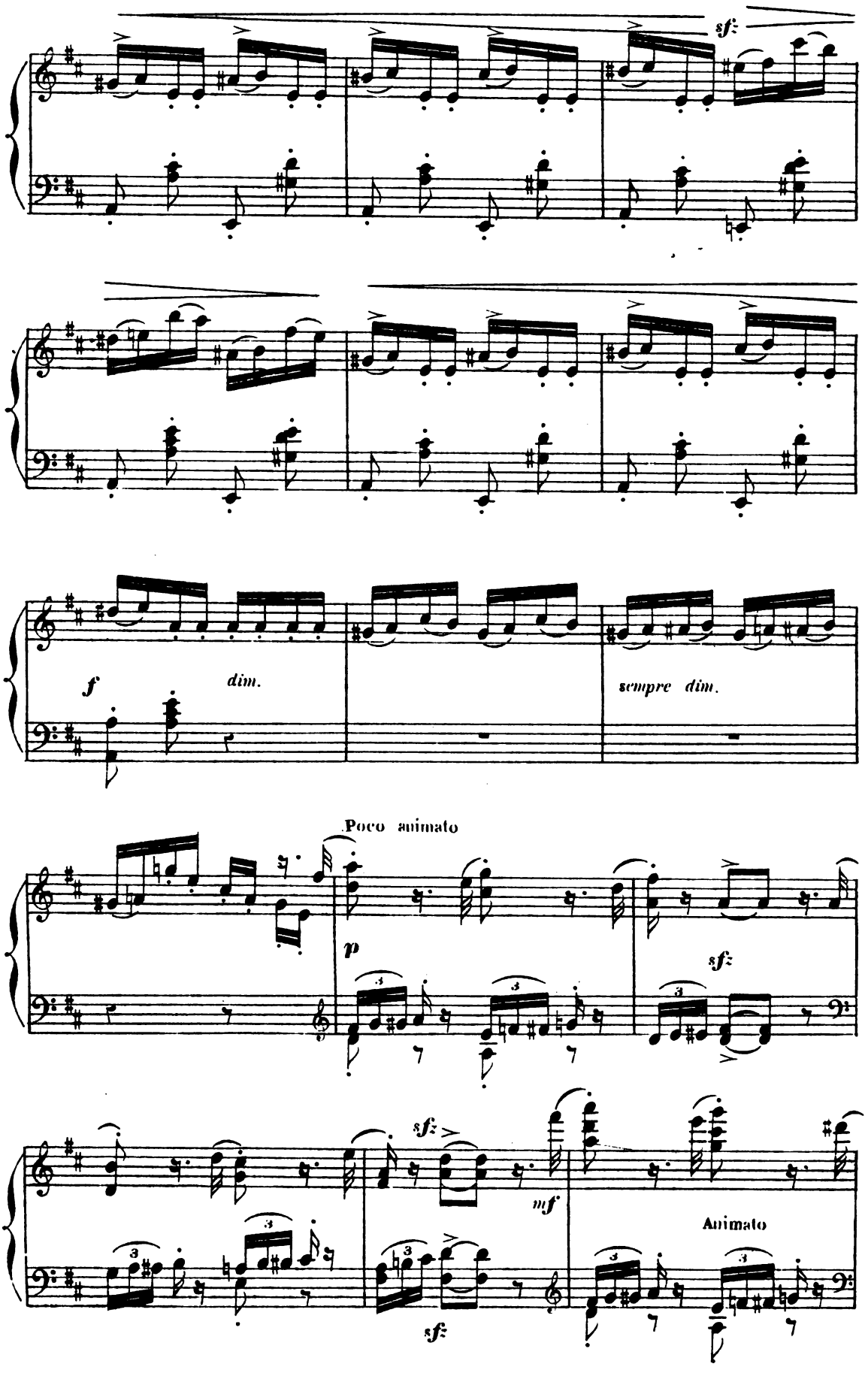

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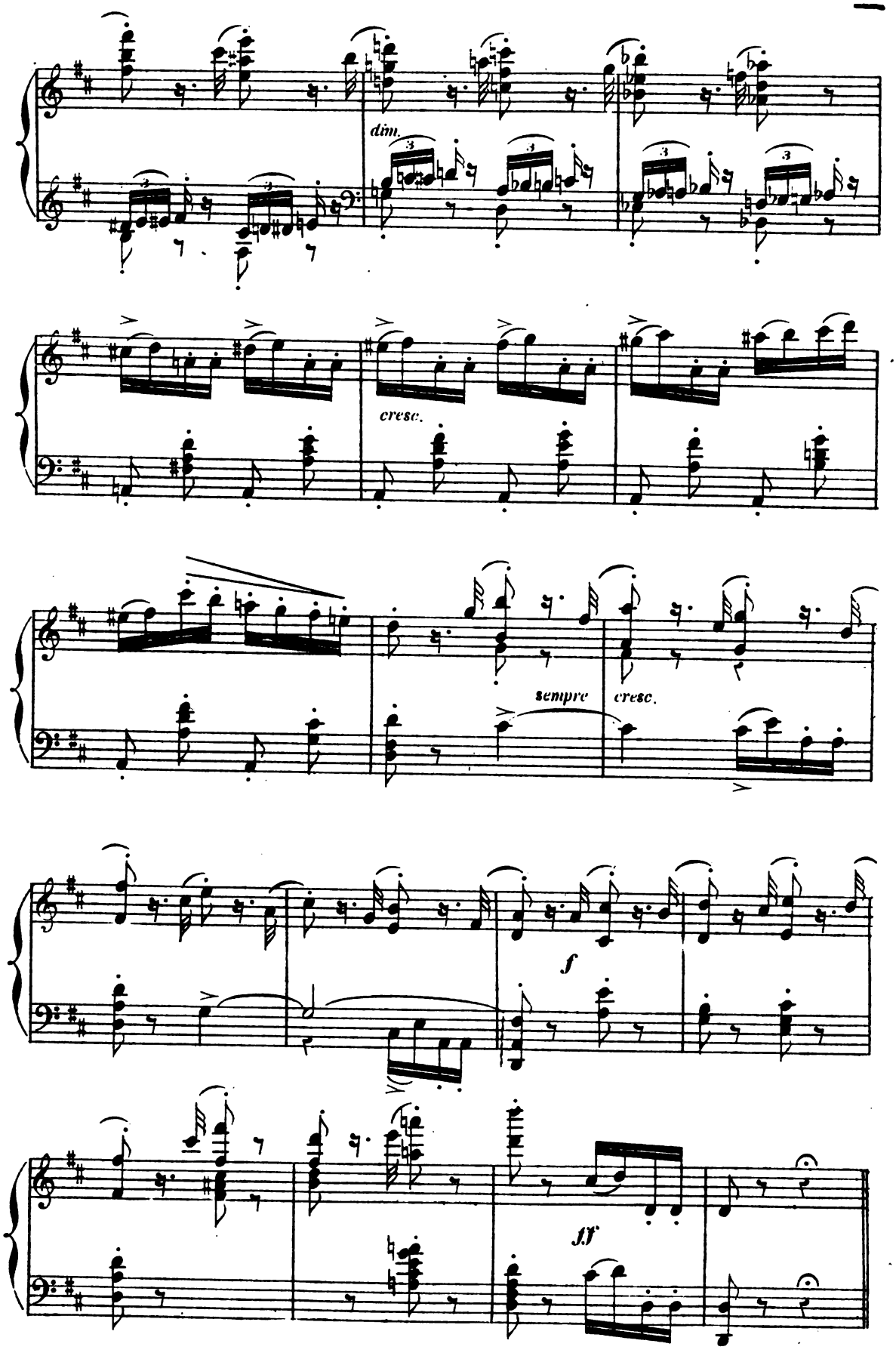

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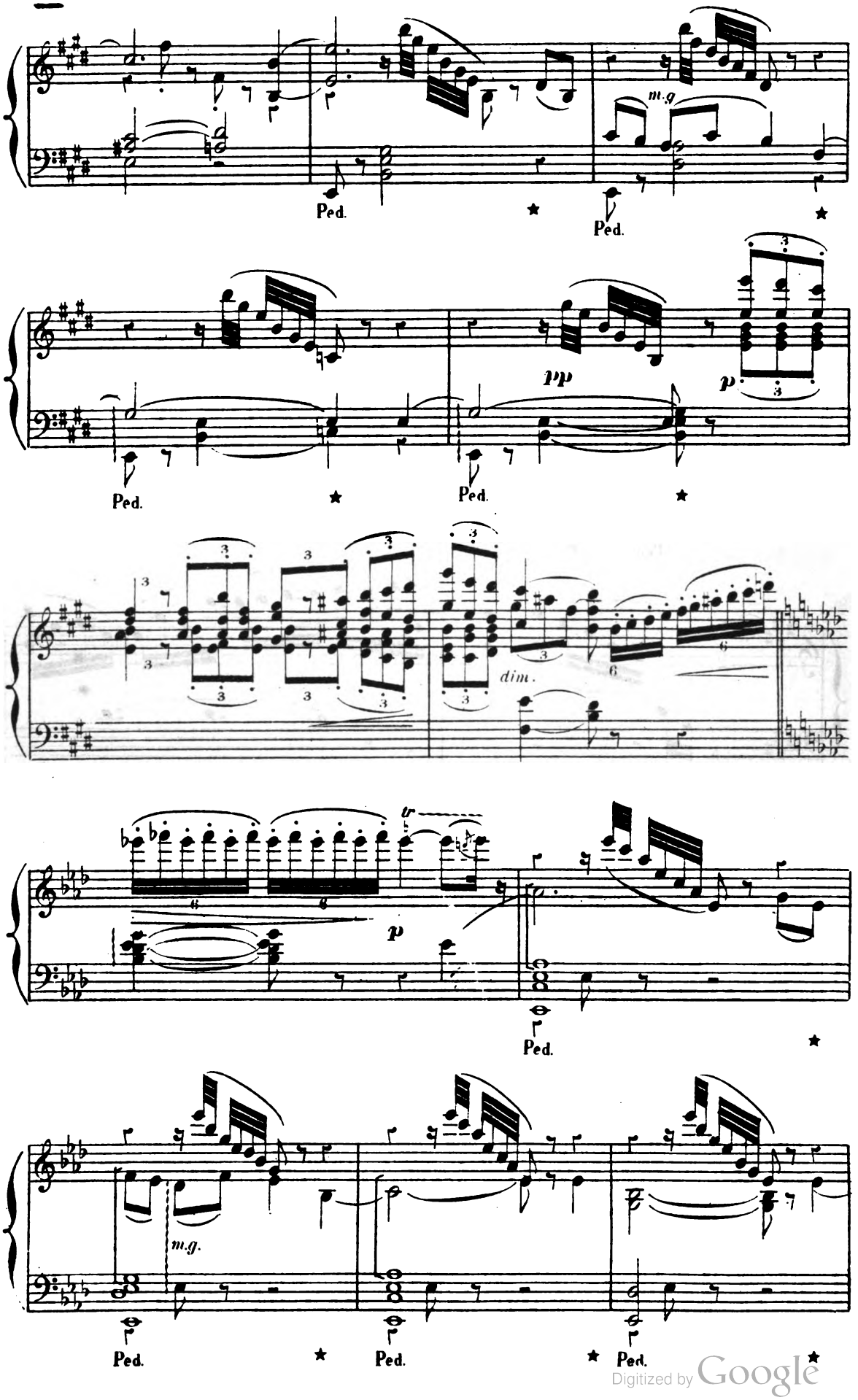

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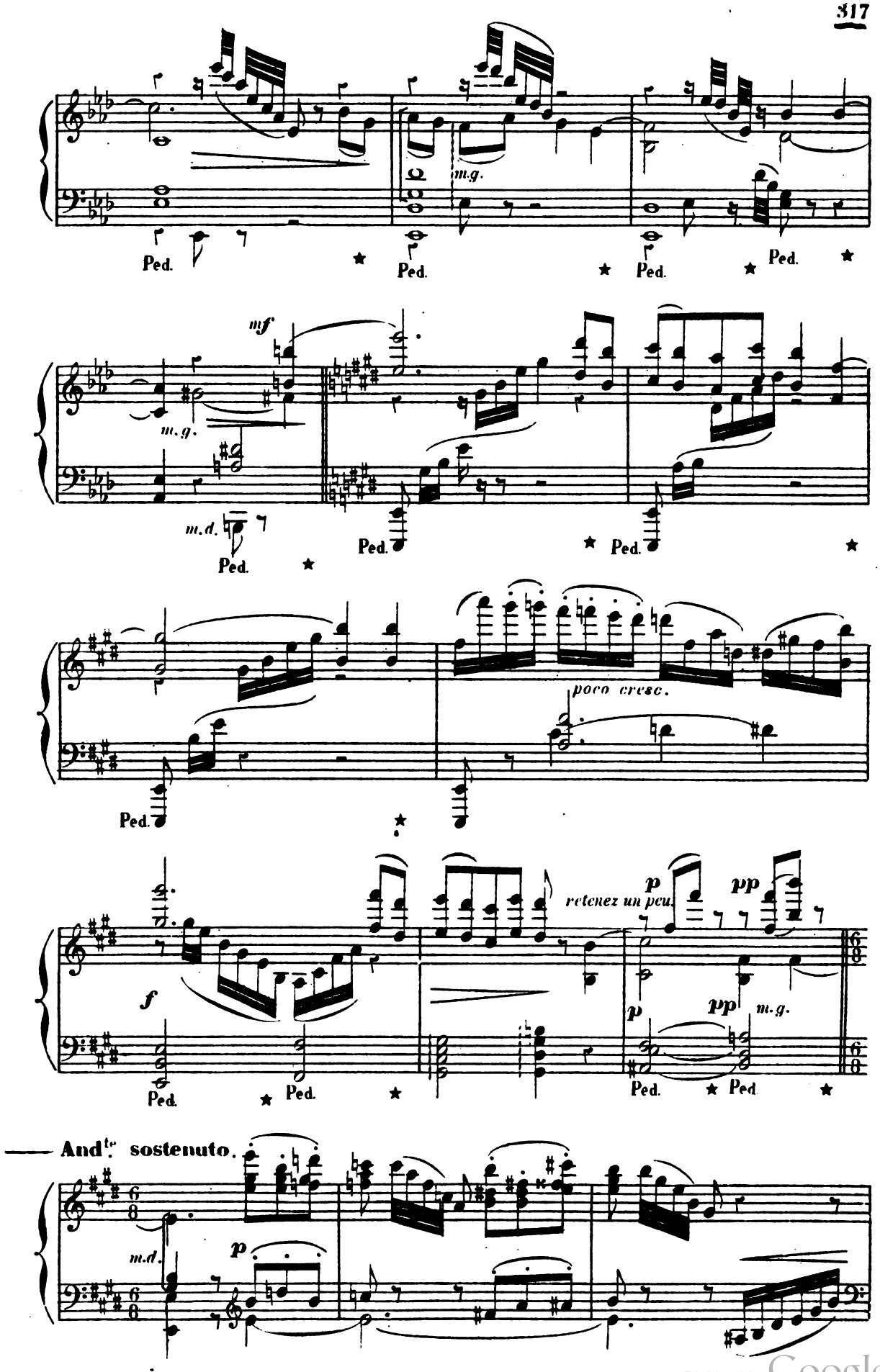

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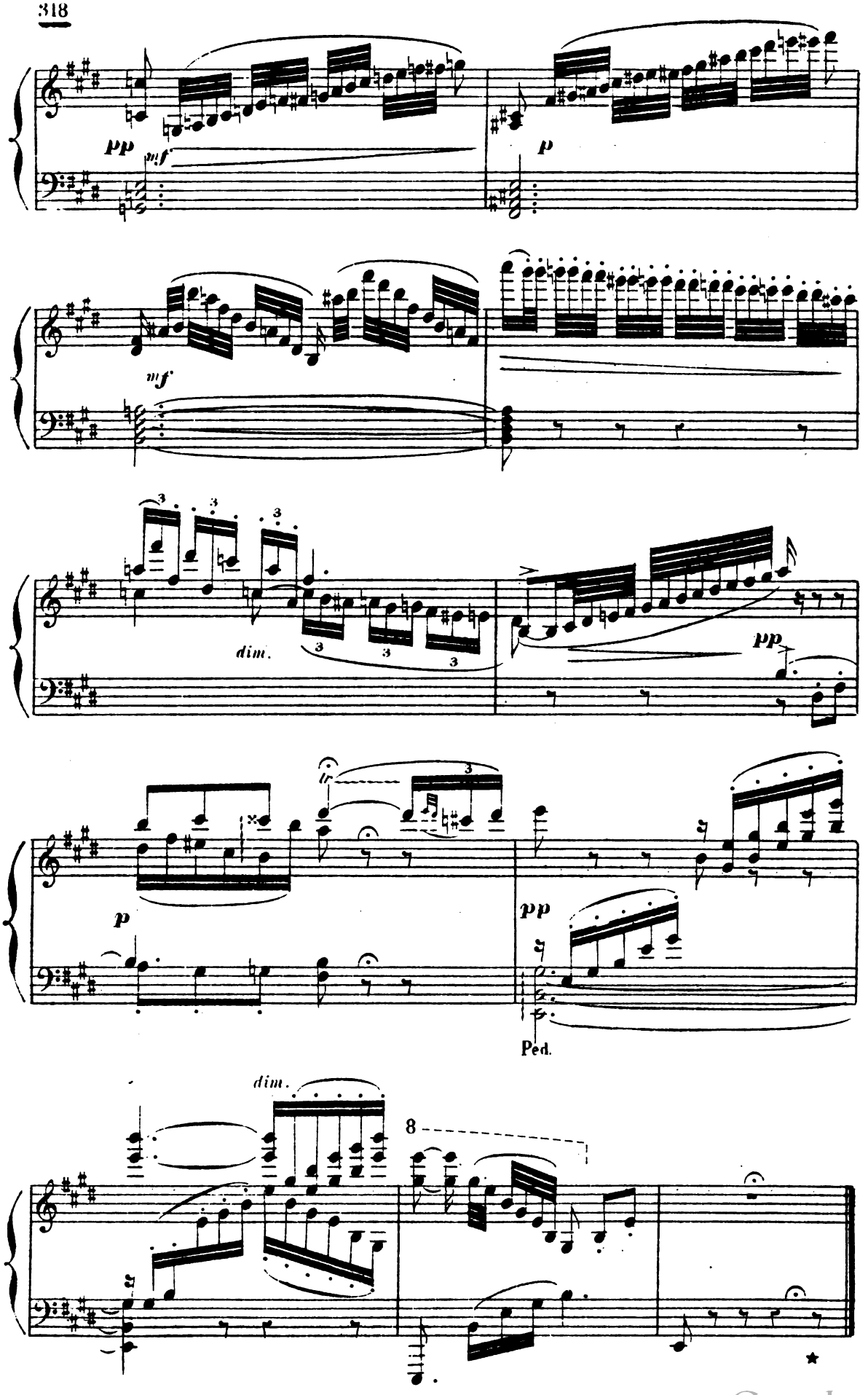

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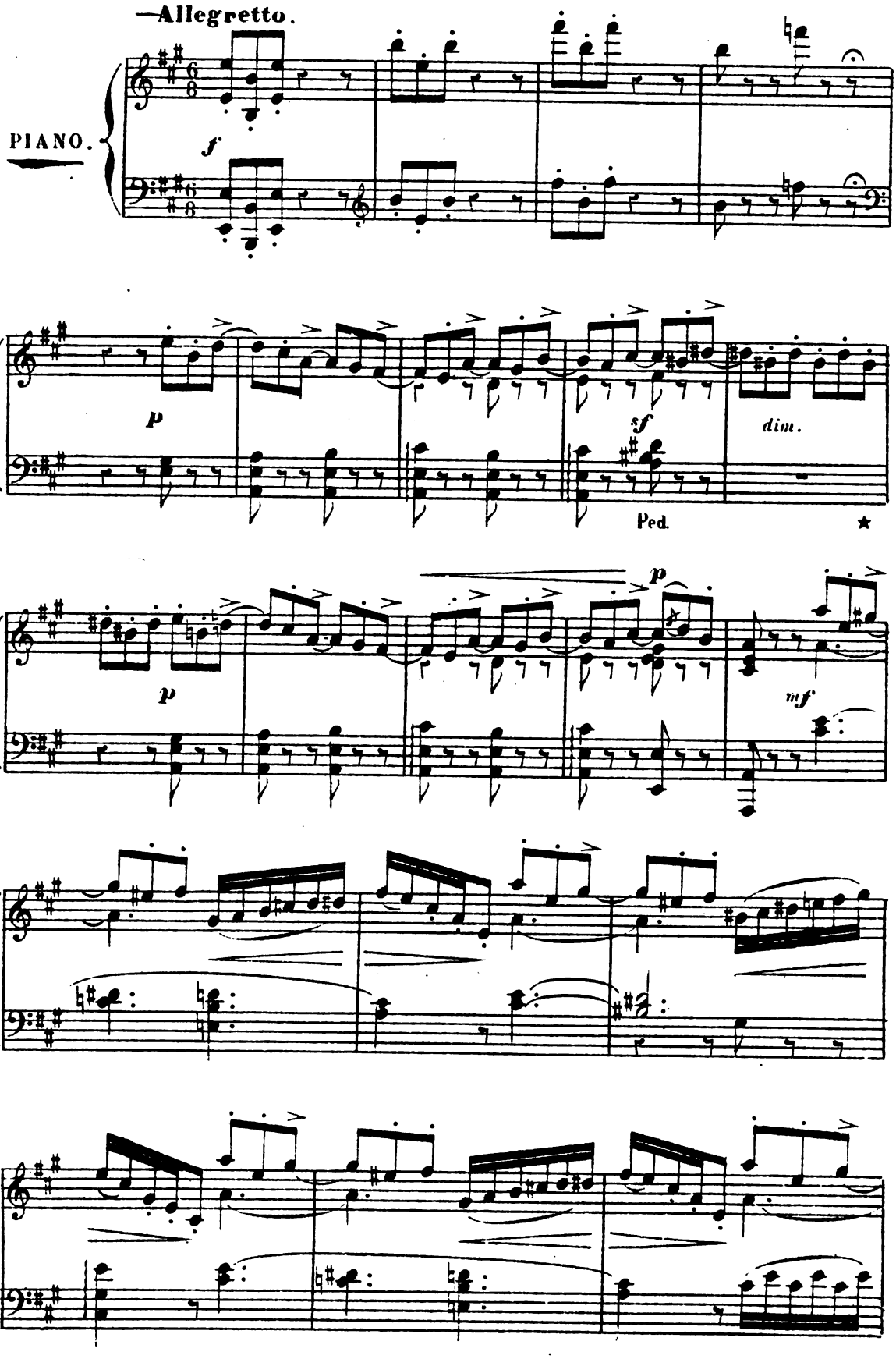

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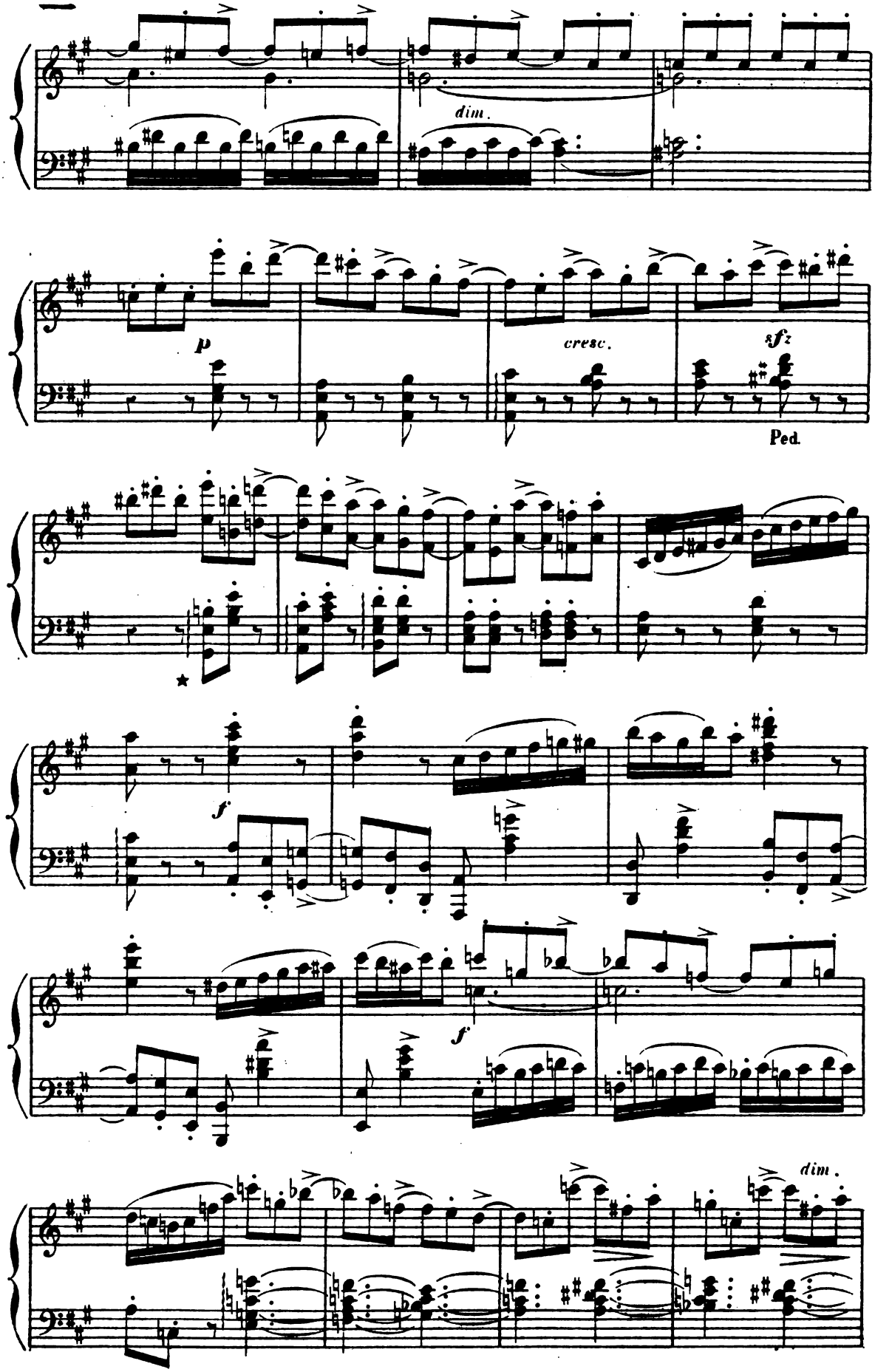

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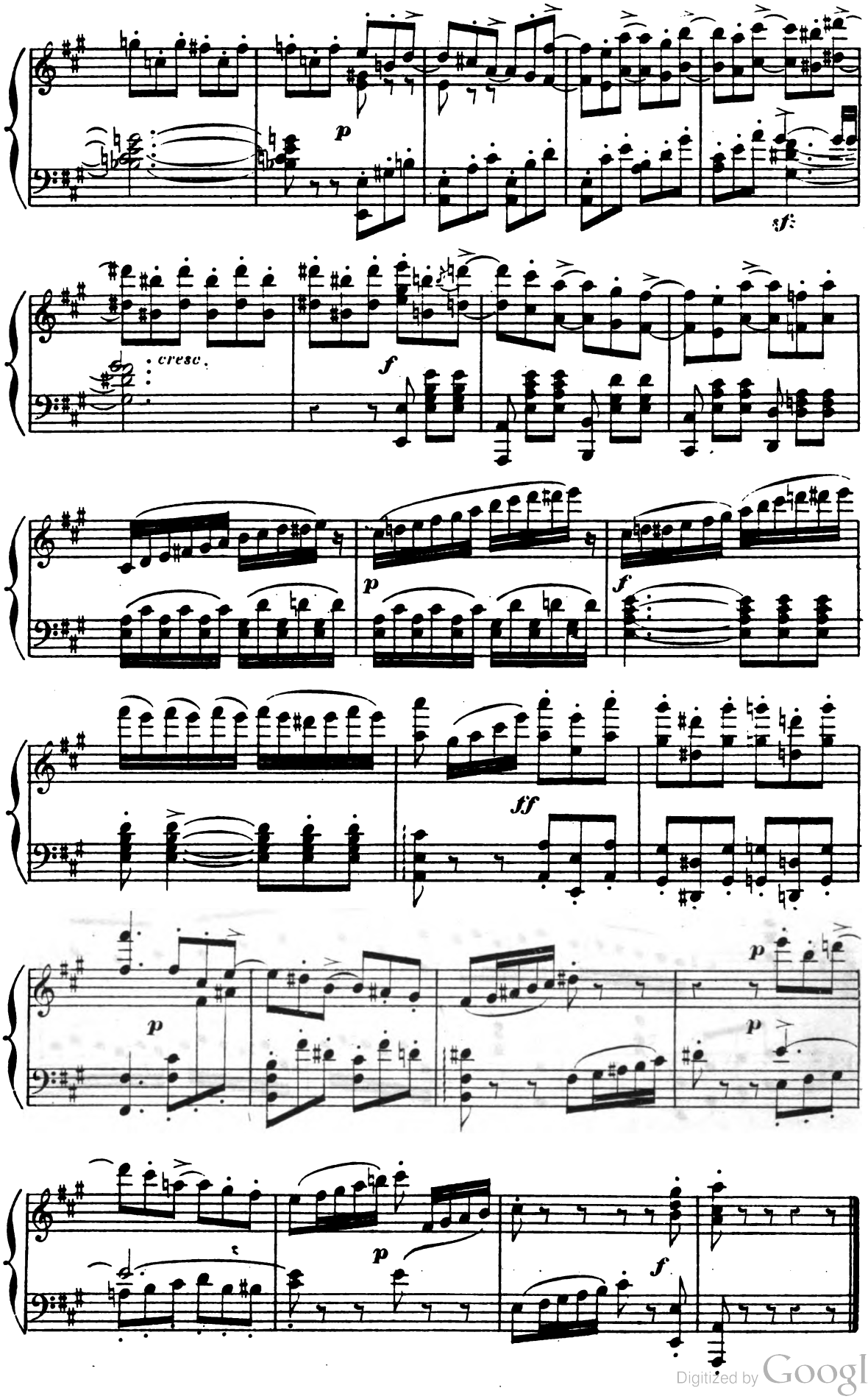

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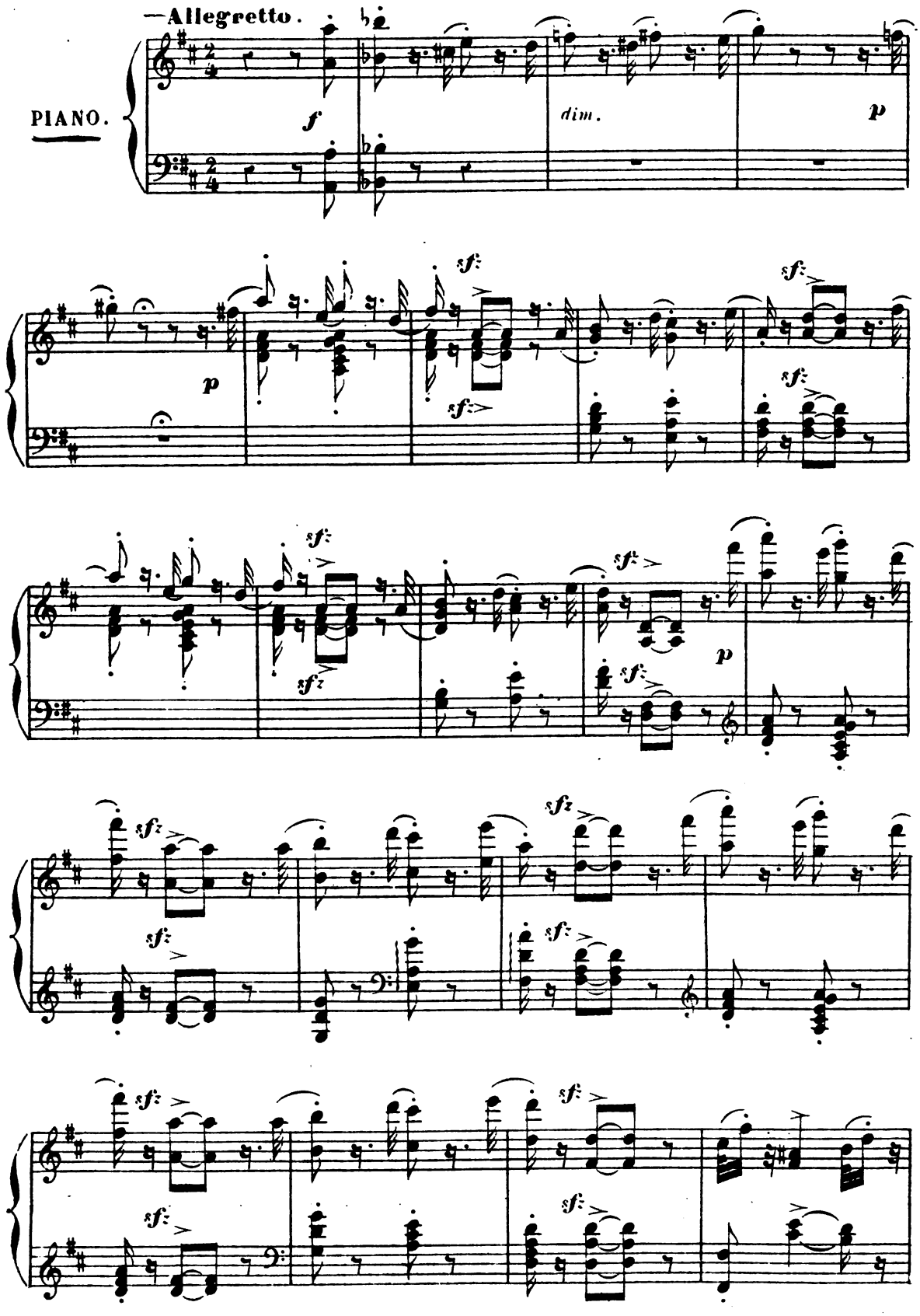

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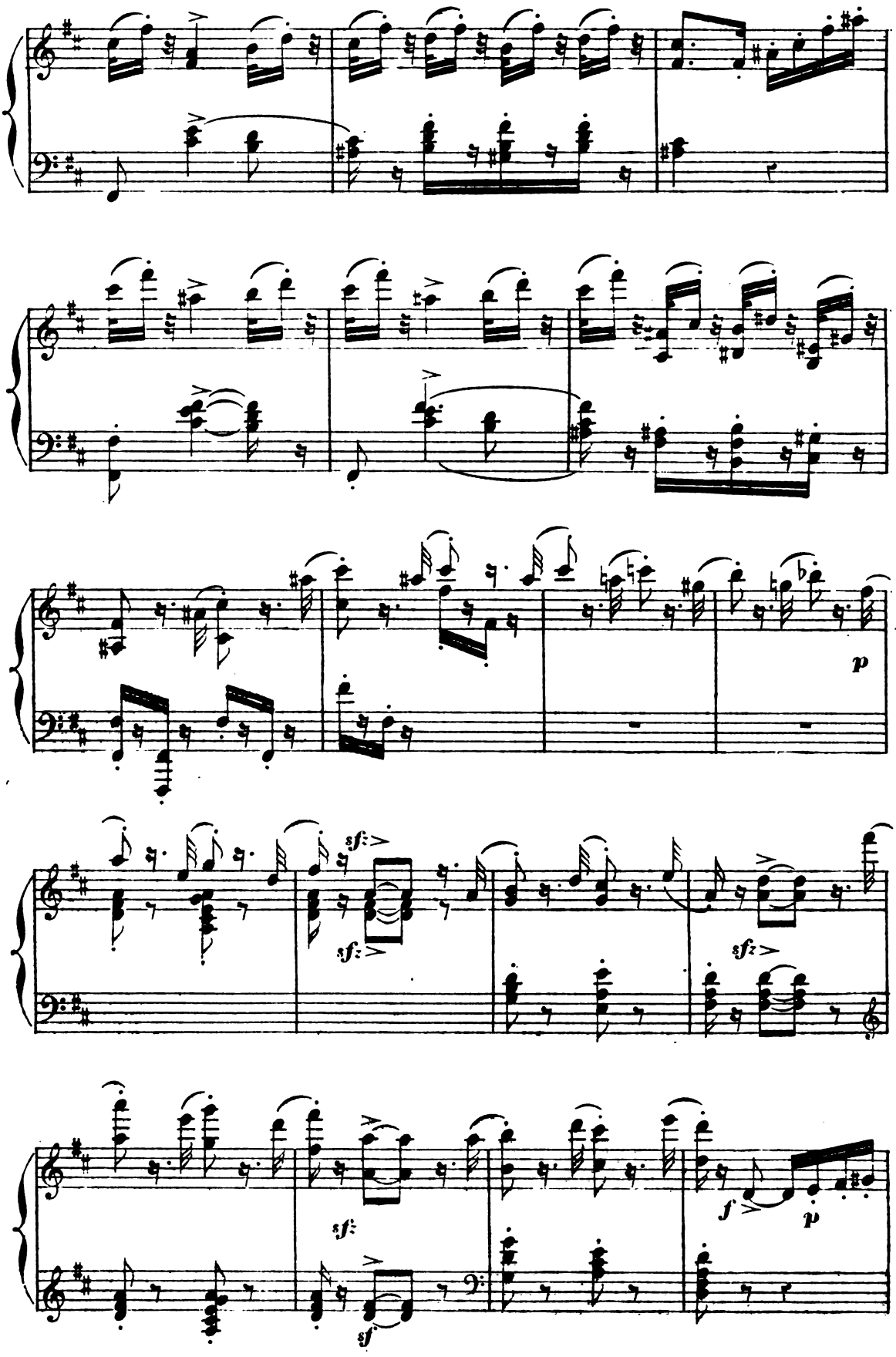

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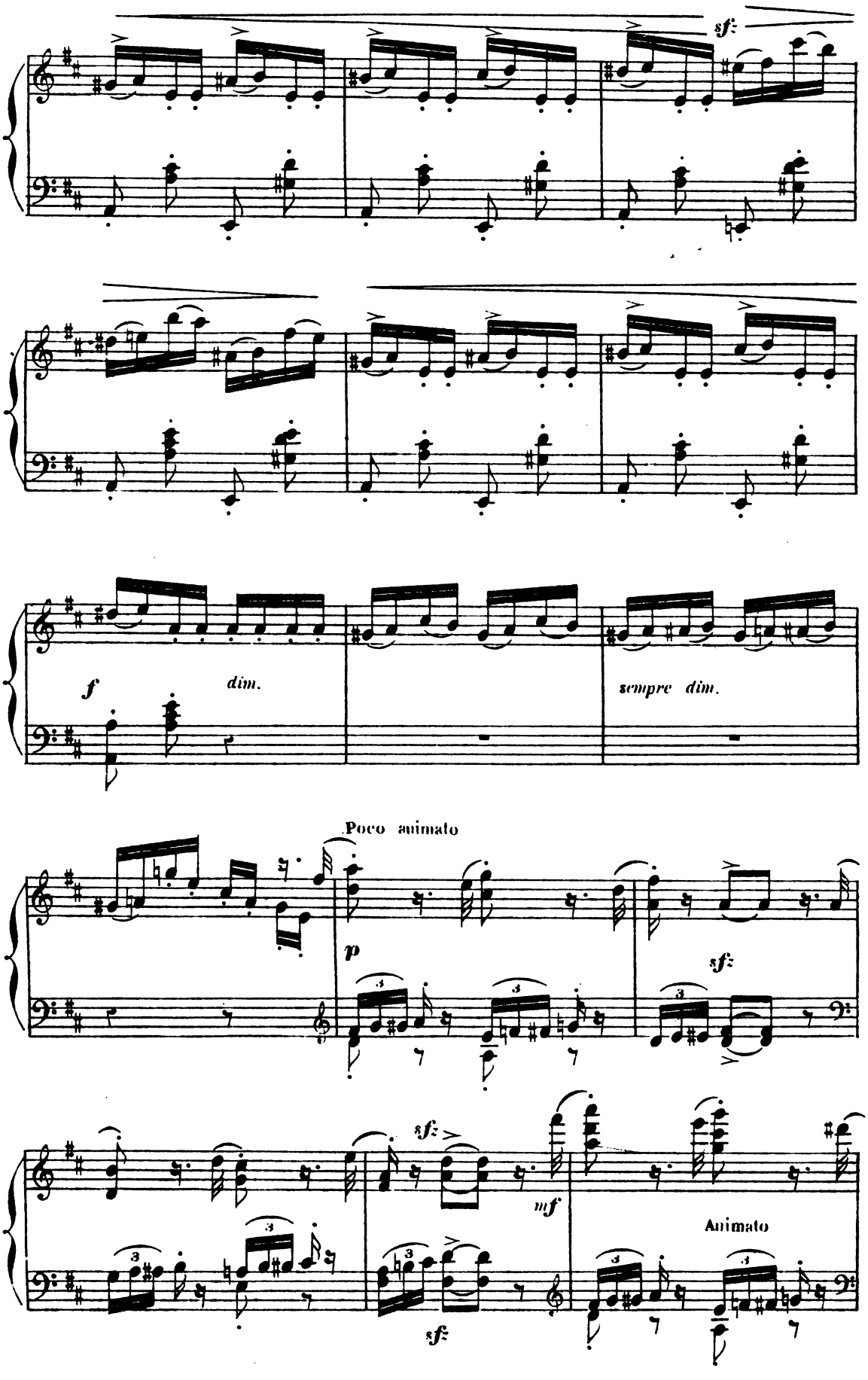

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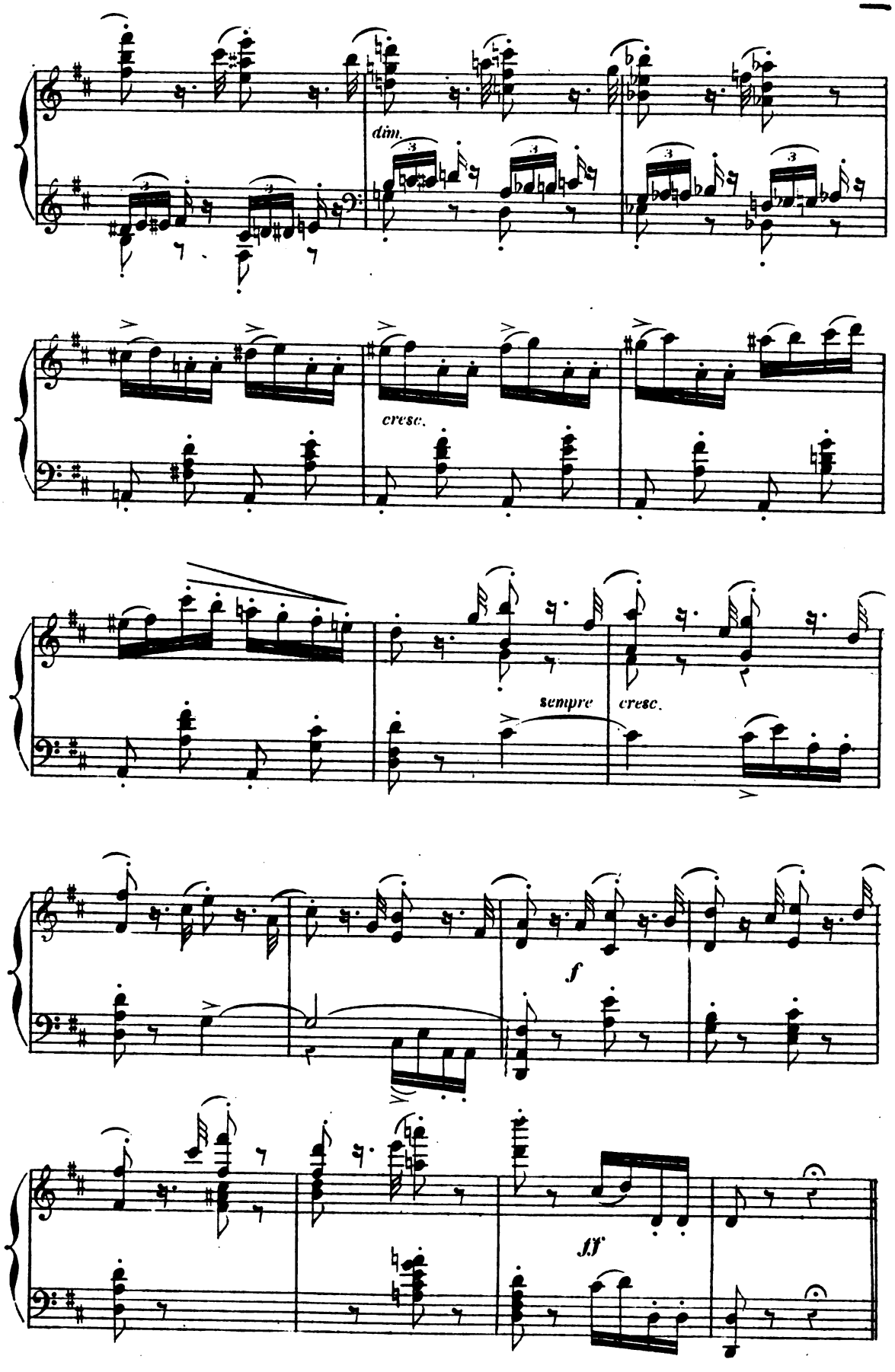

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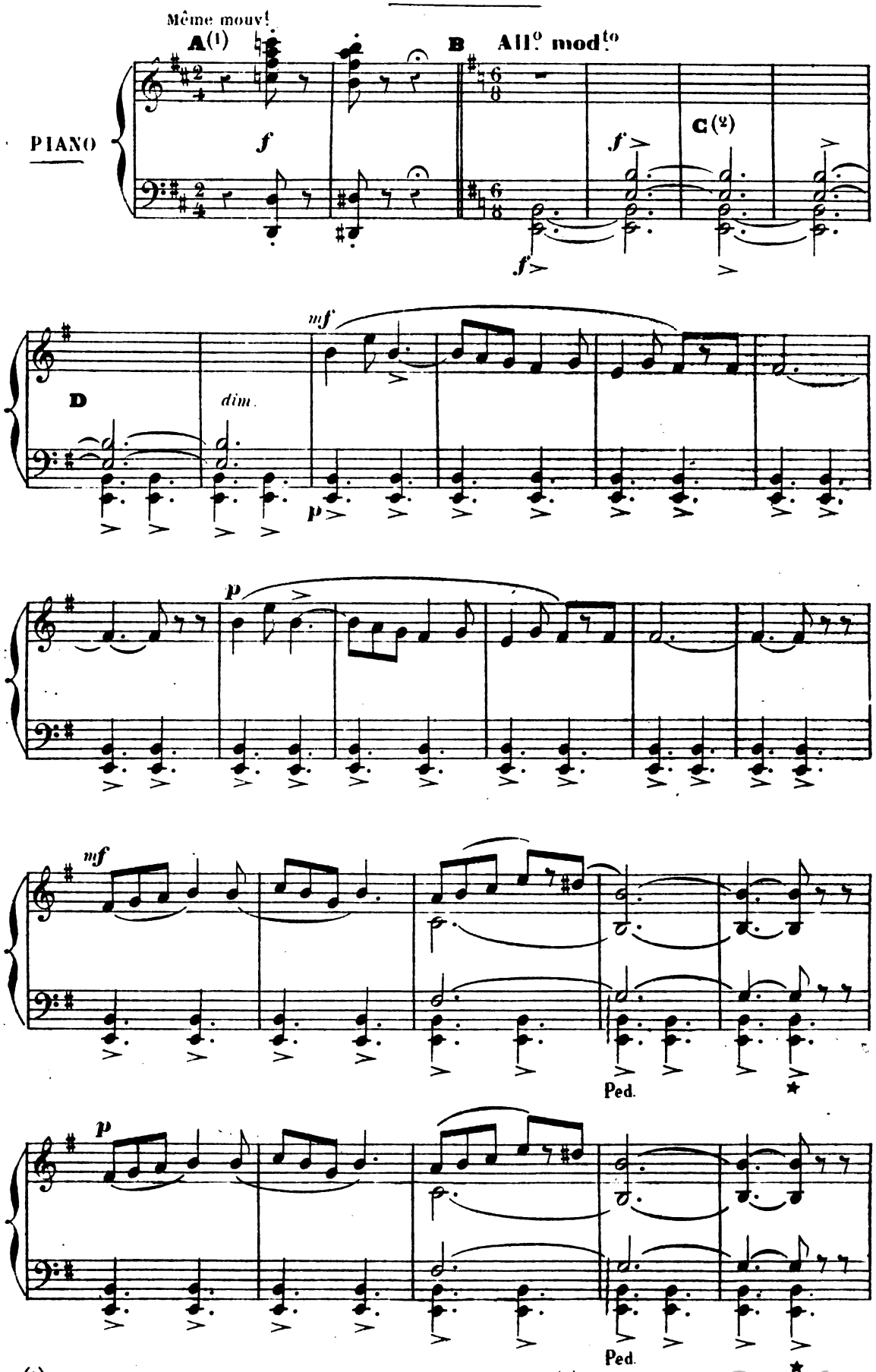

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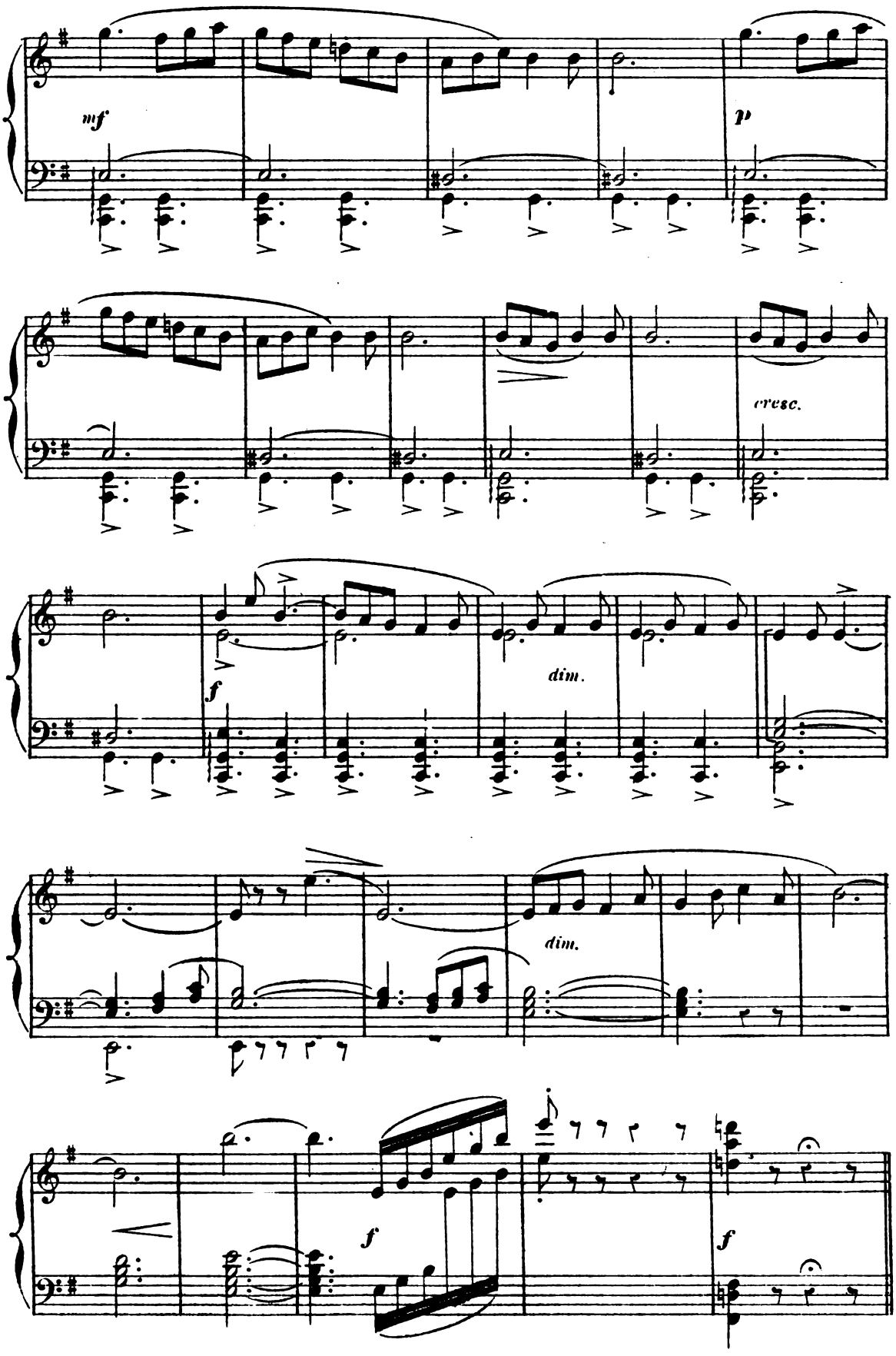

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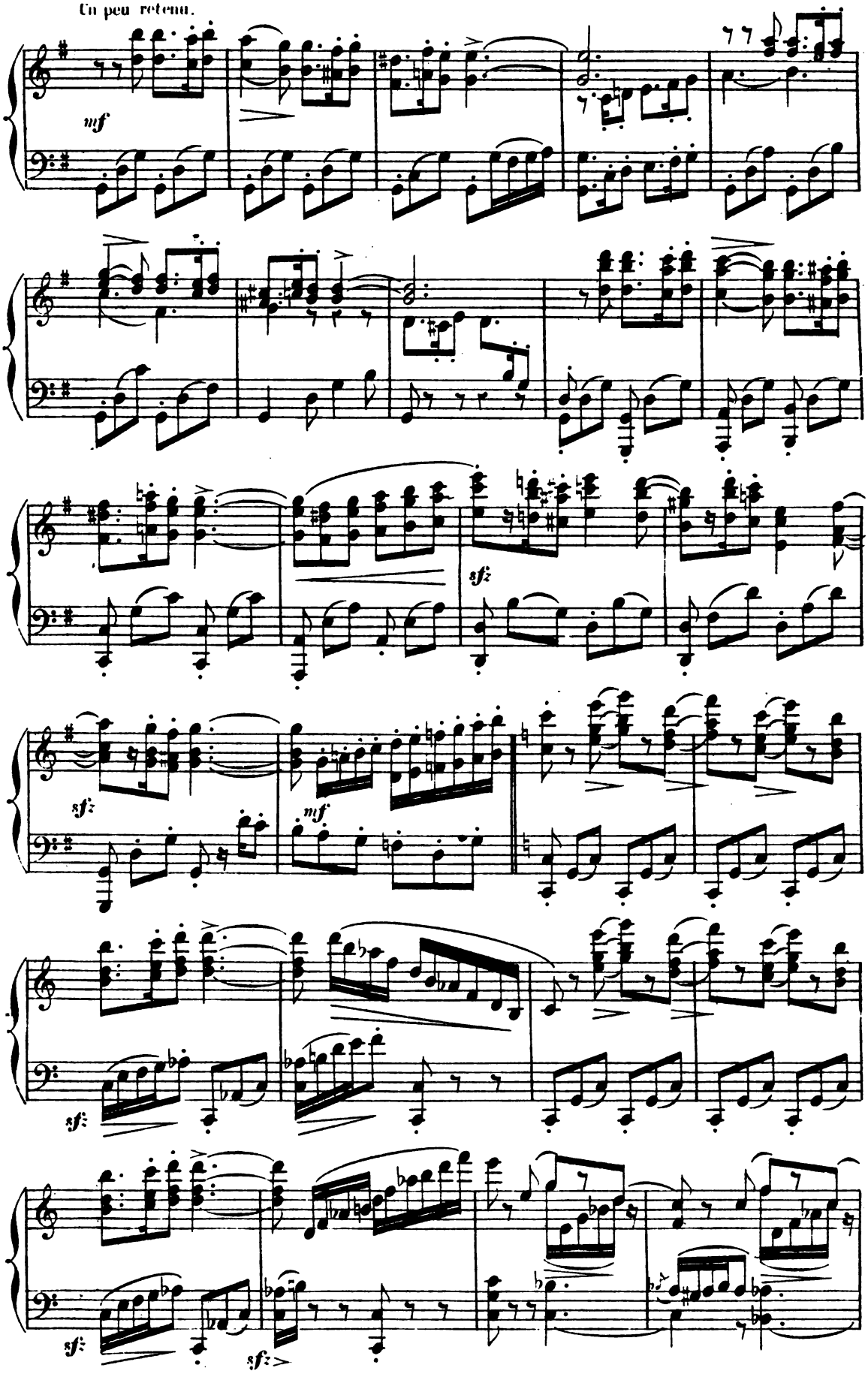

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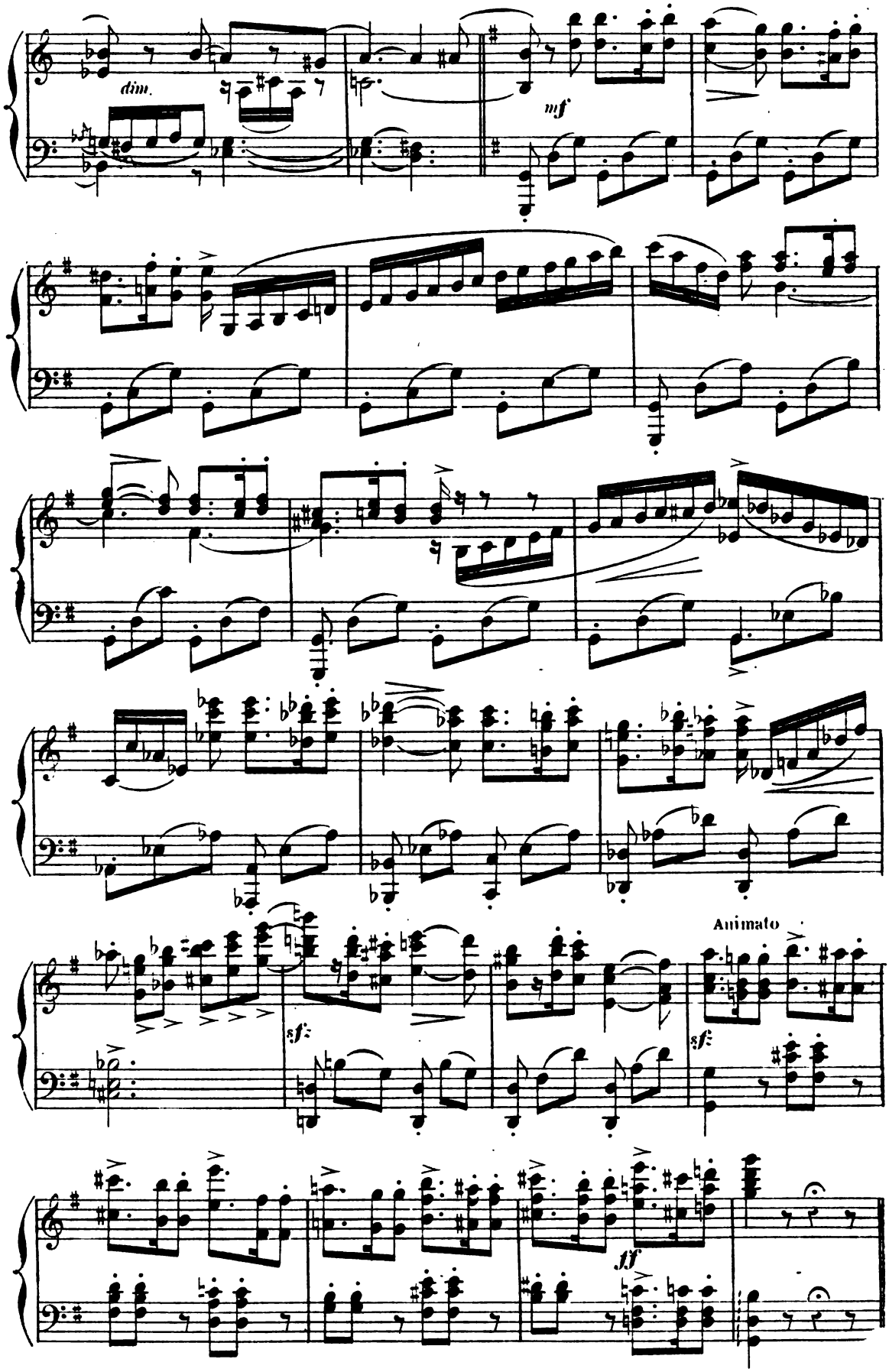

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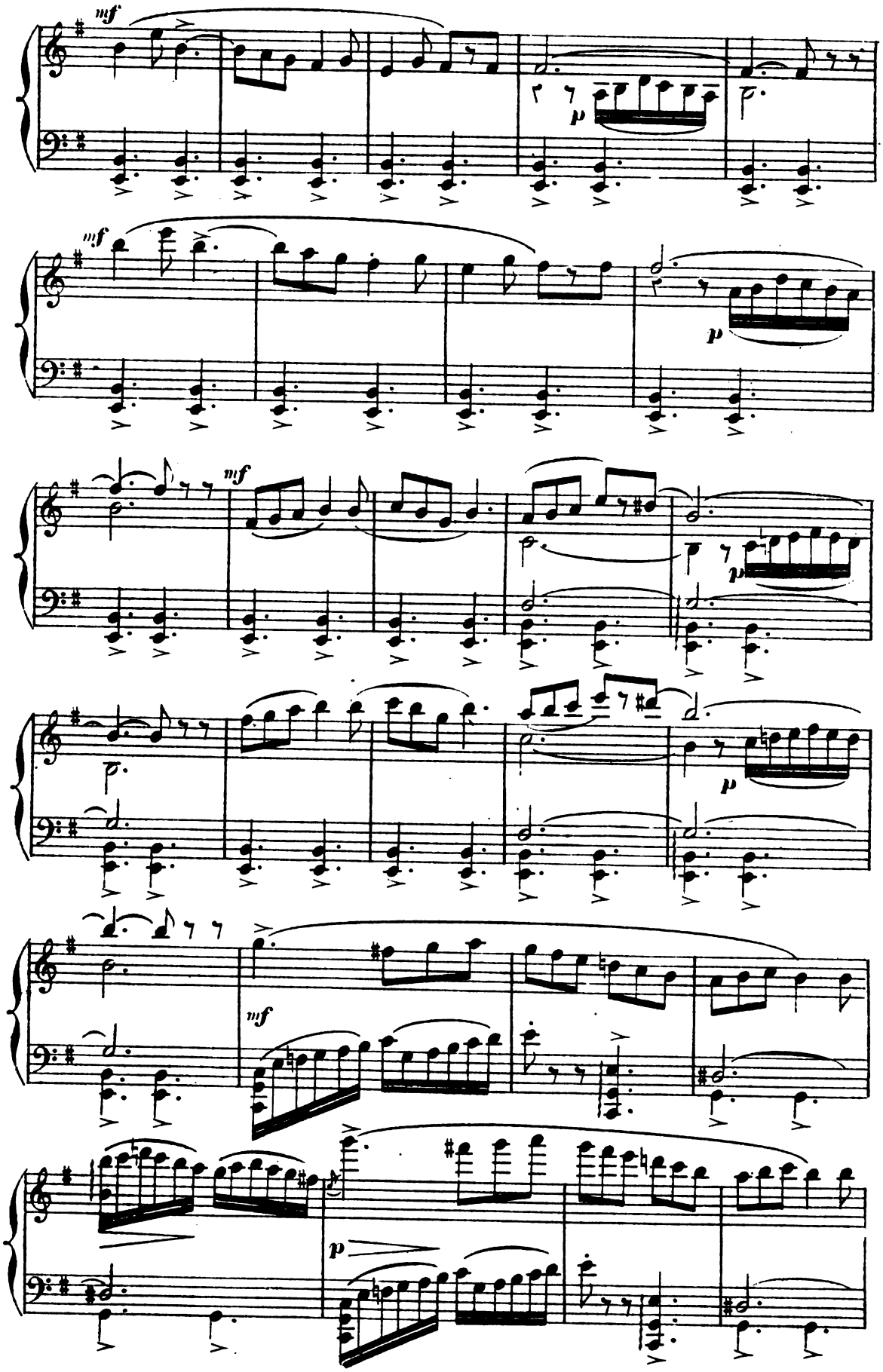

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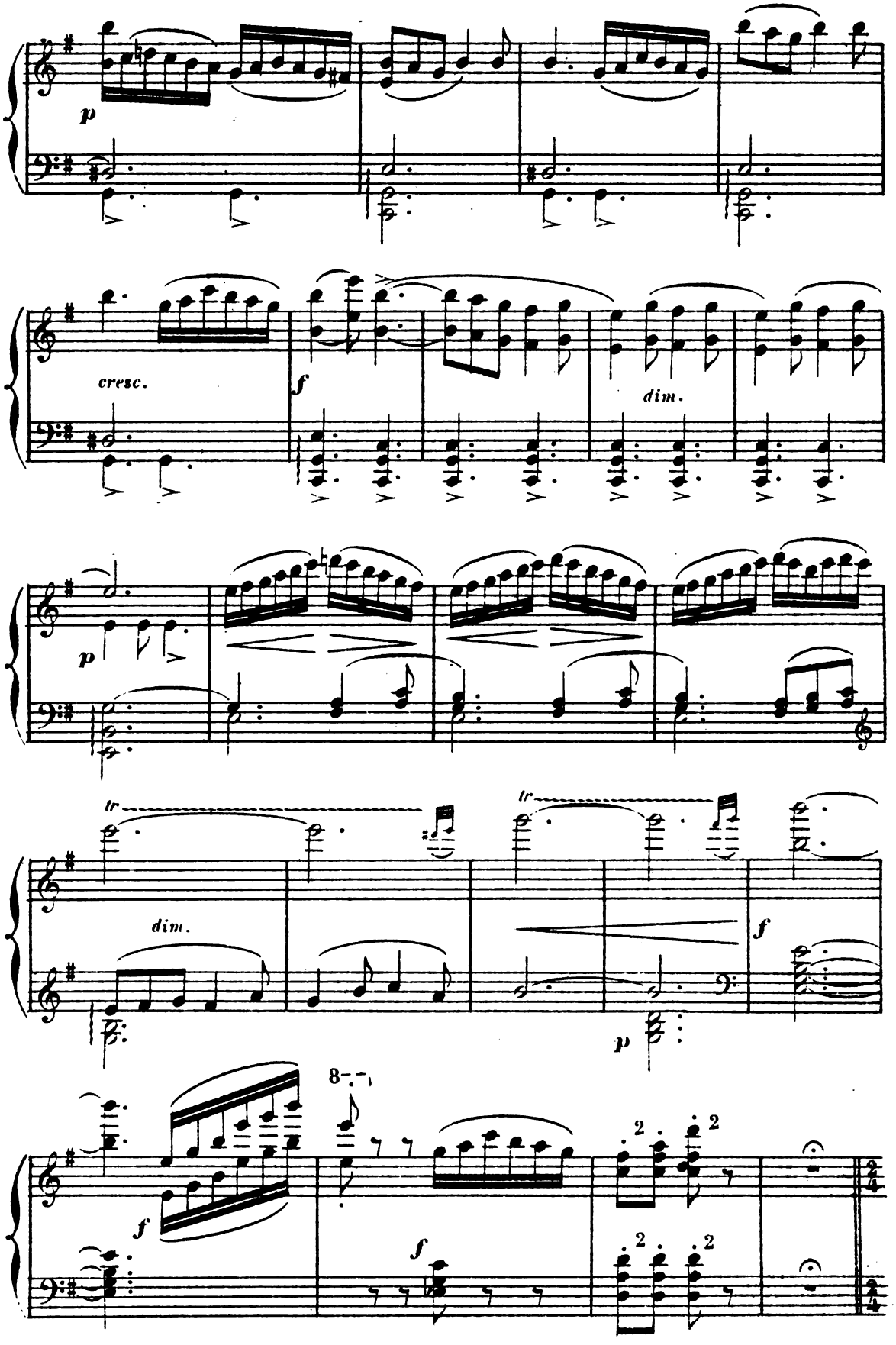

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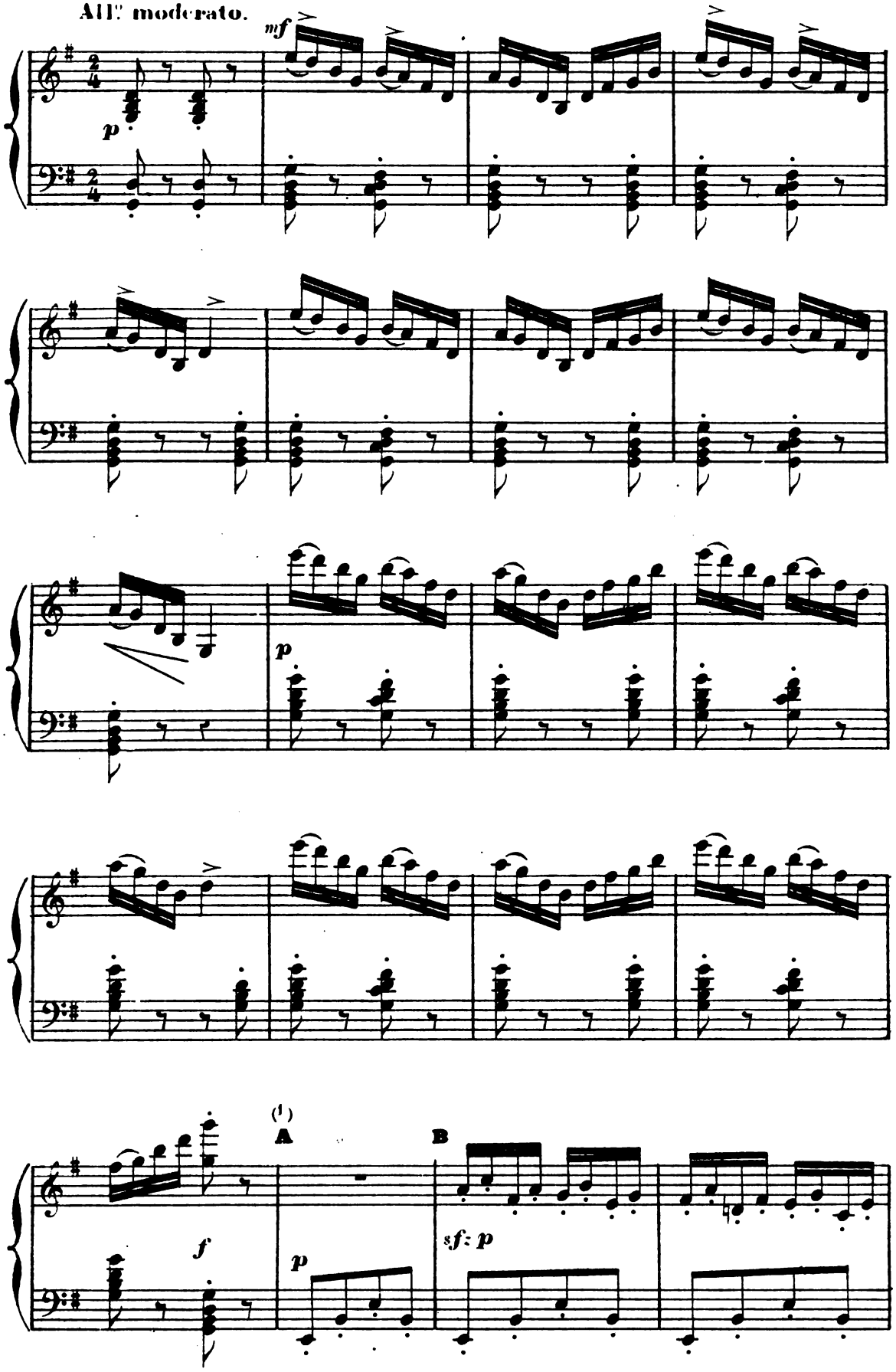

(1) Coupure théâtrale de A à B.

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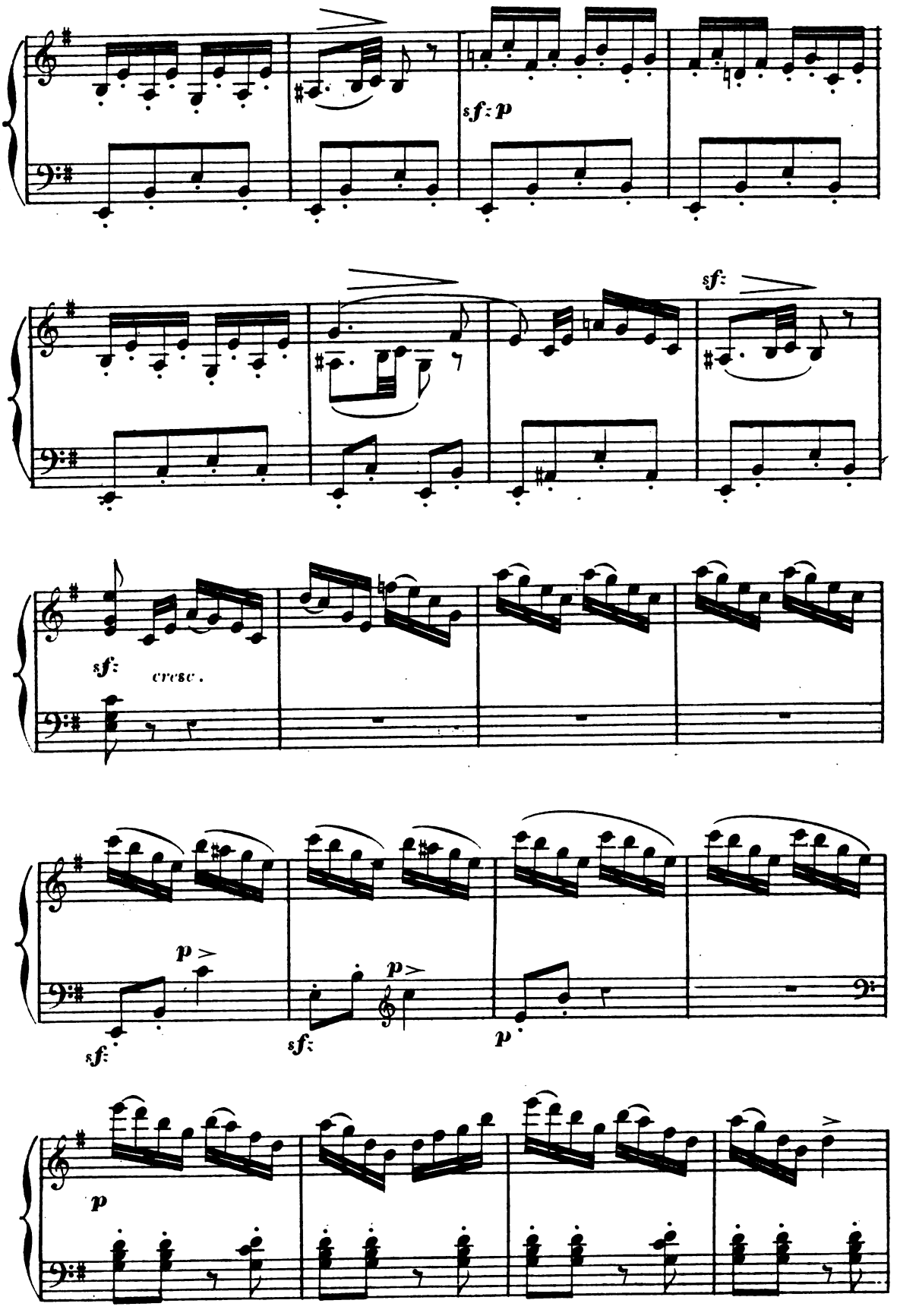

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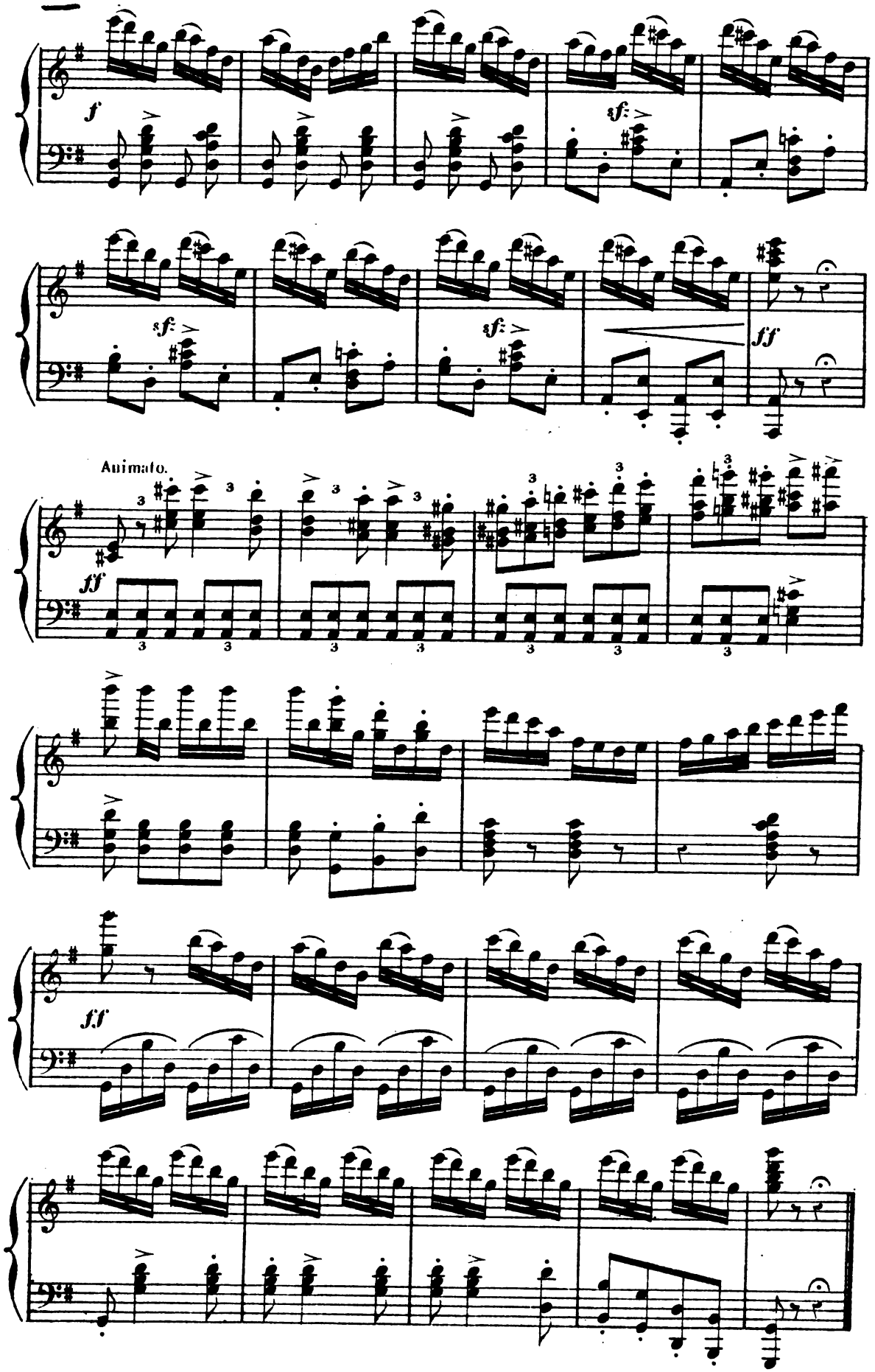

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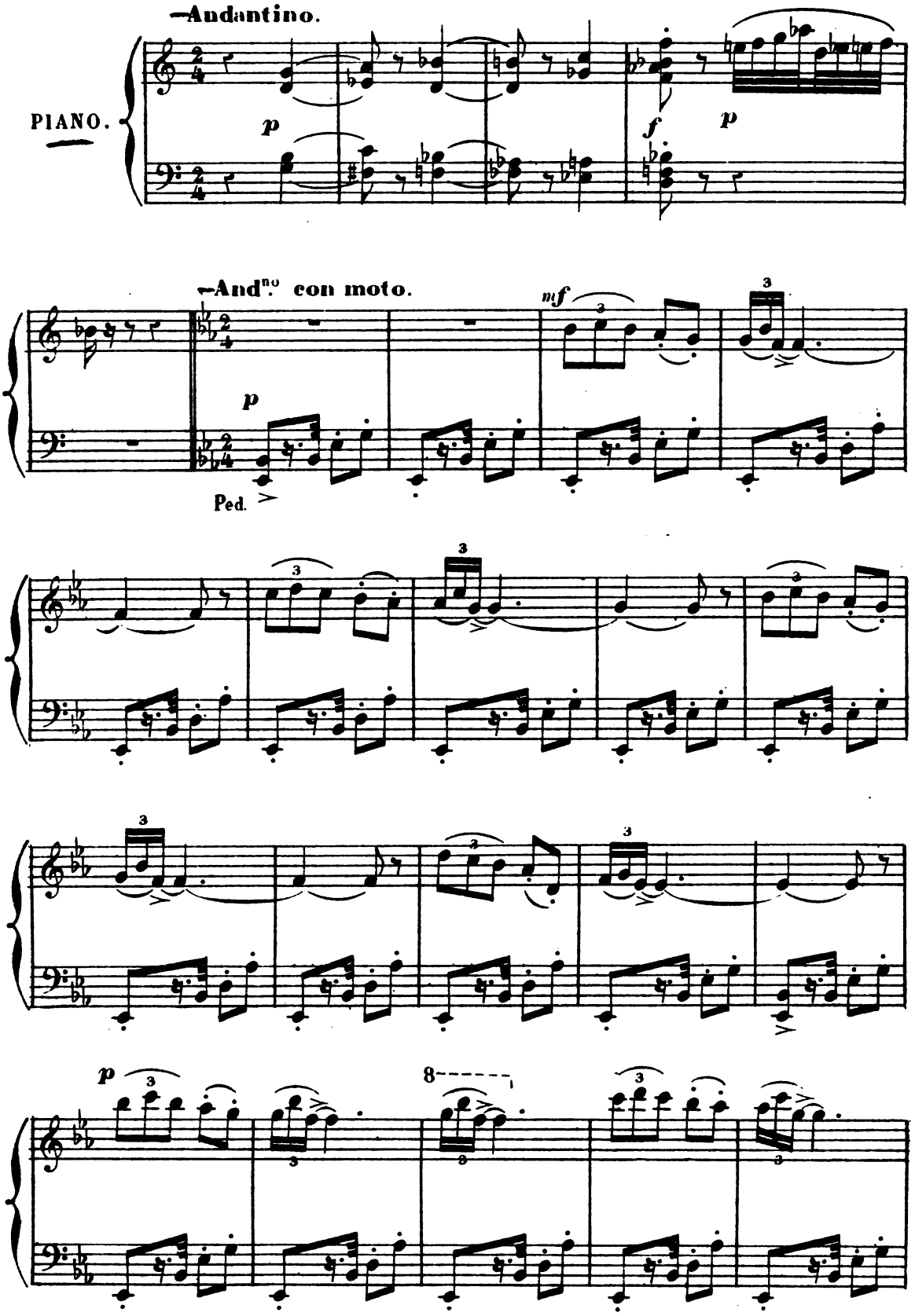
HABANERA



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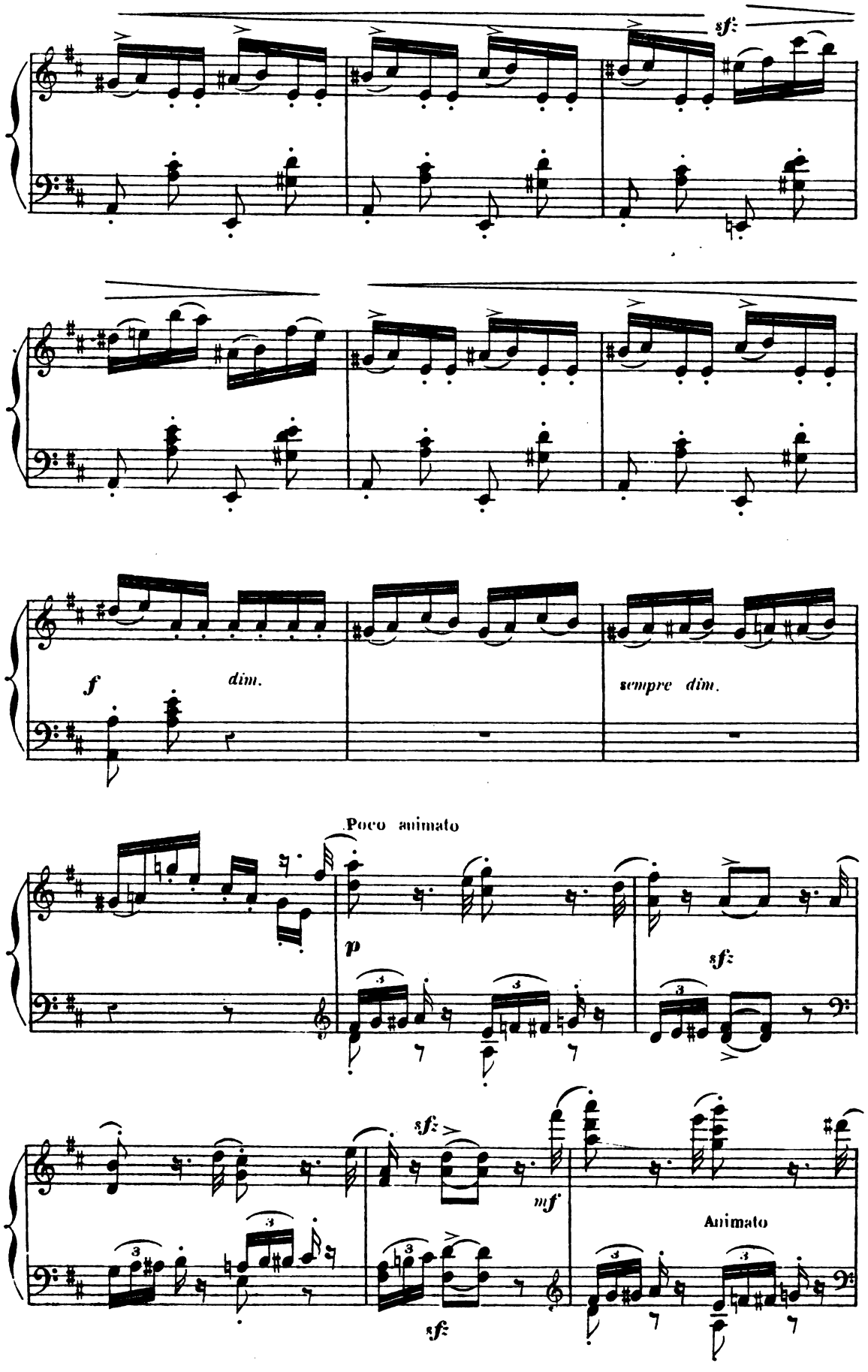

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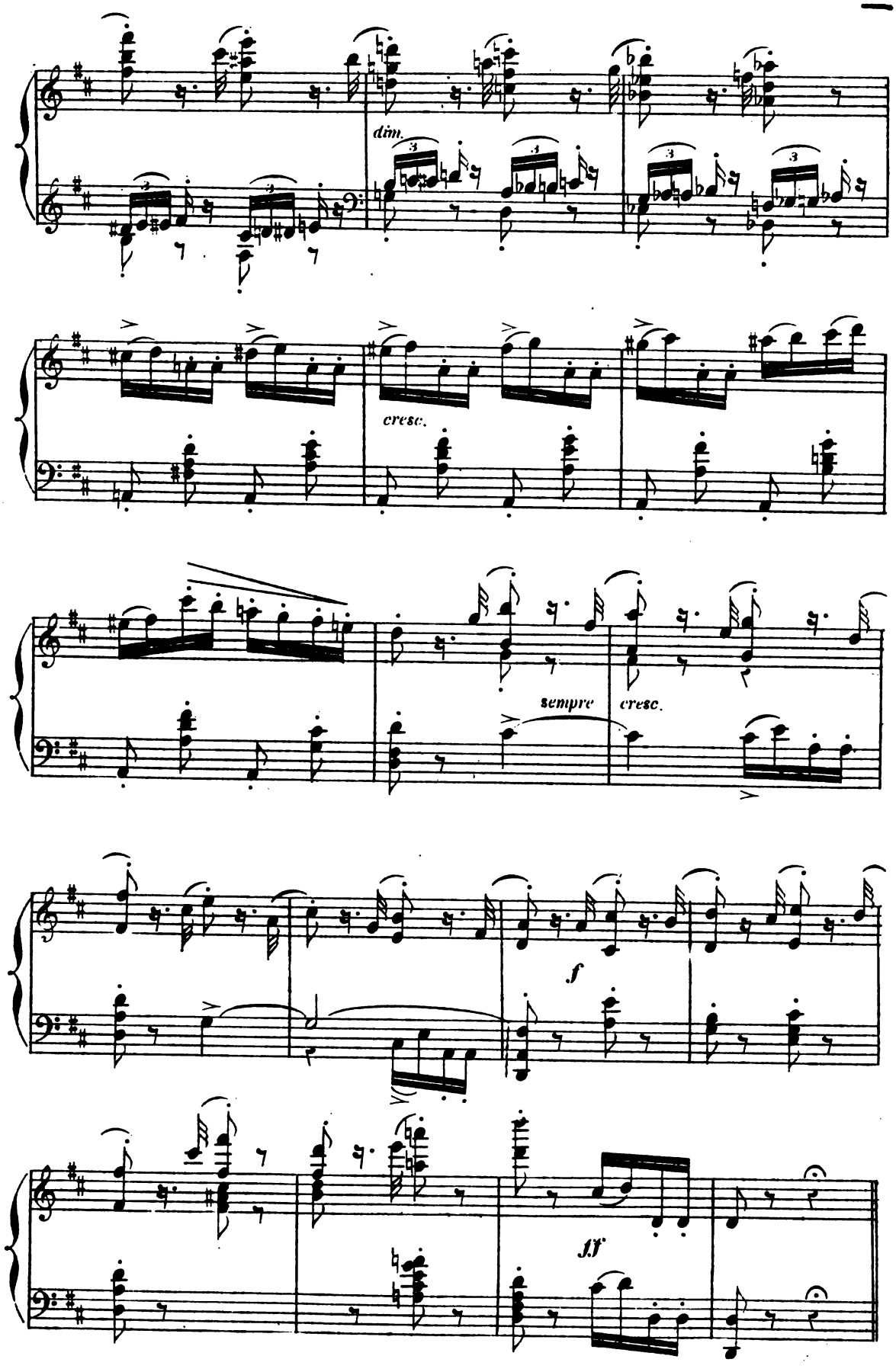

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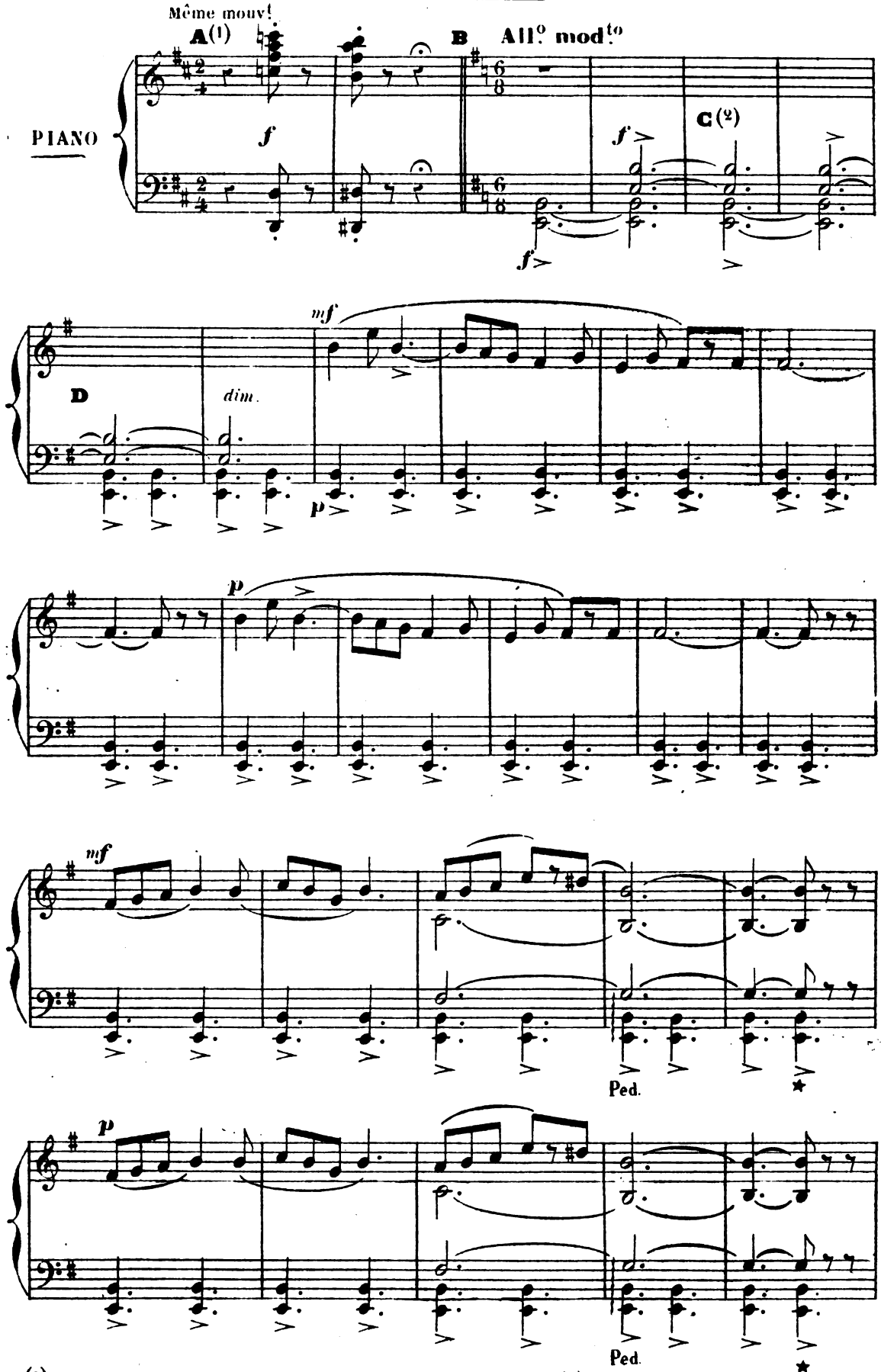

(1) Coupure théâtrale de **A** à **B**

(2) Coupure théâtrale de **C** à **D**

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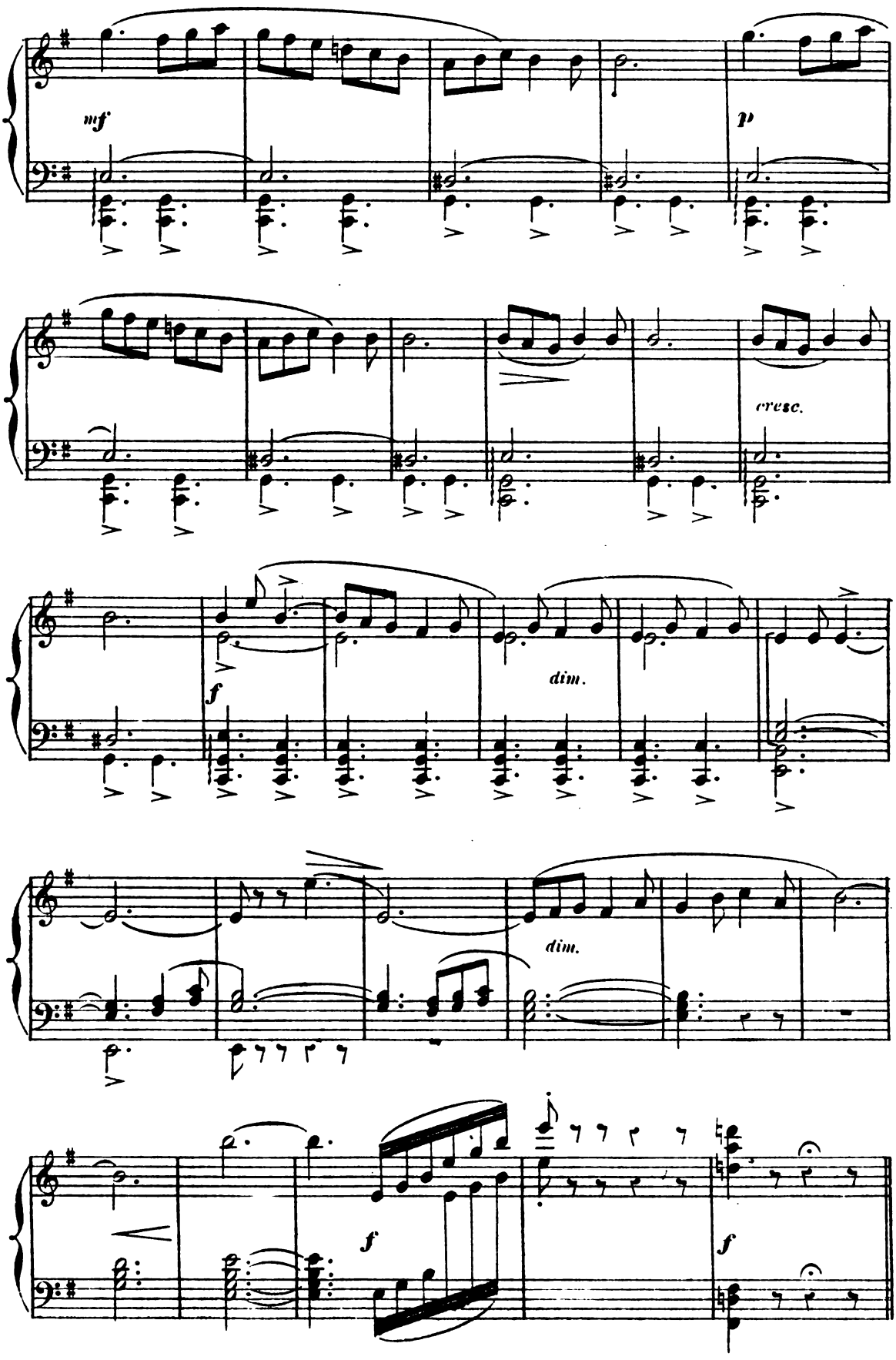

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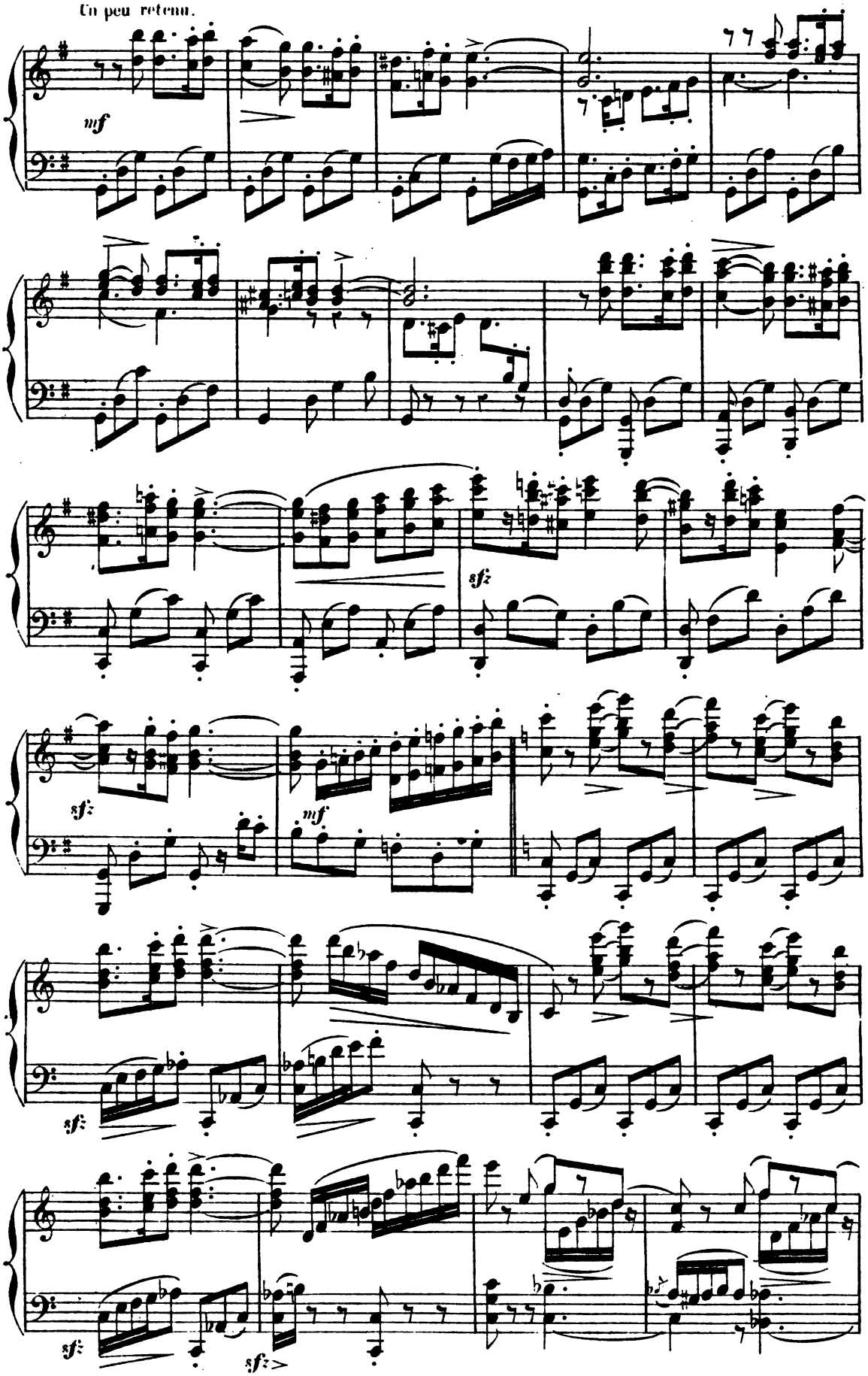

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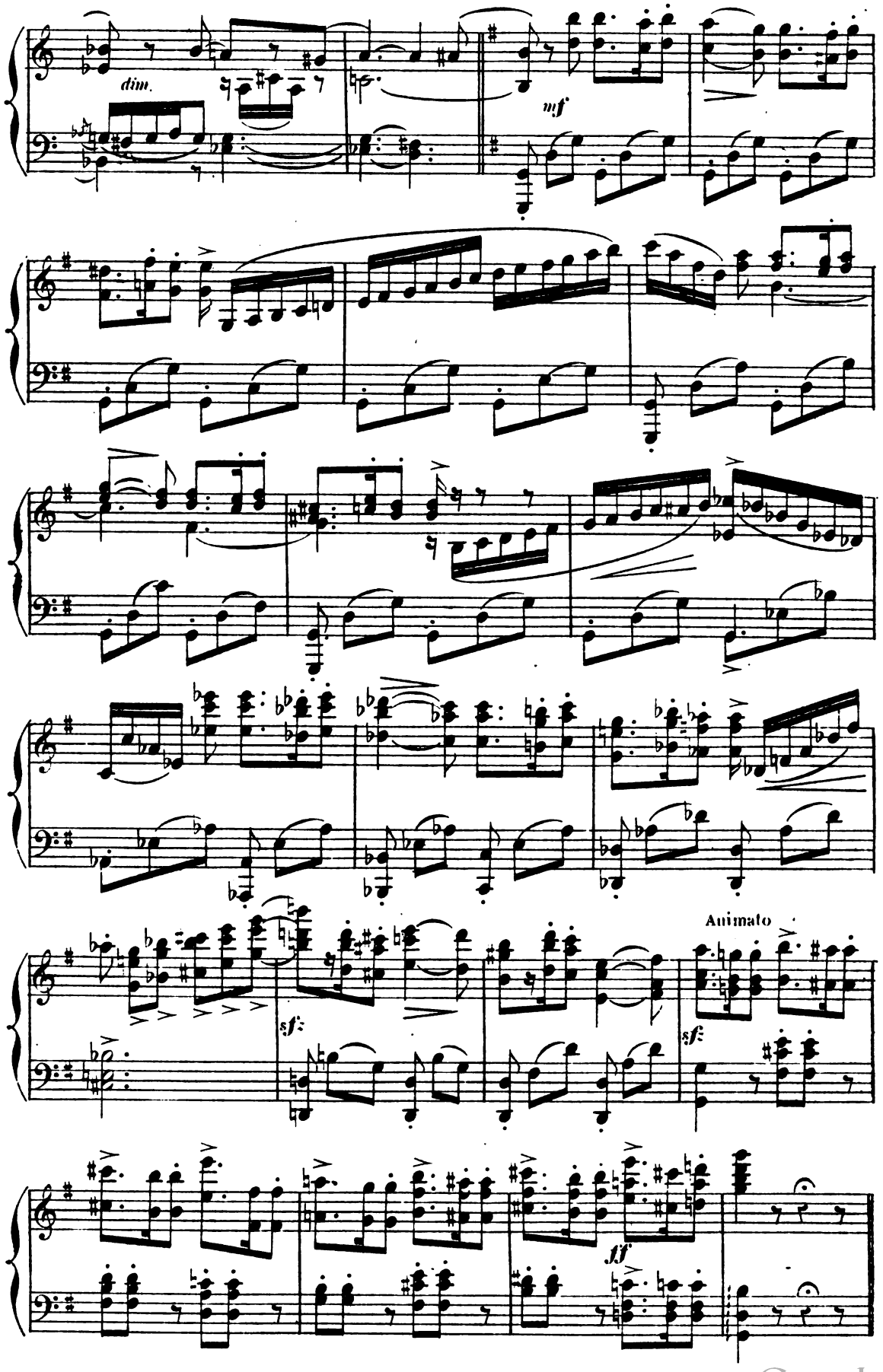

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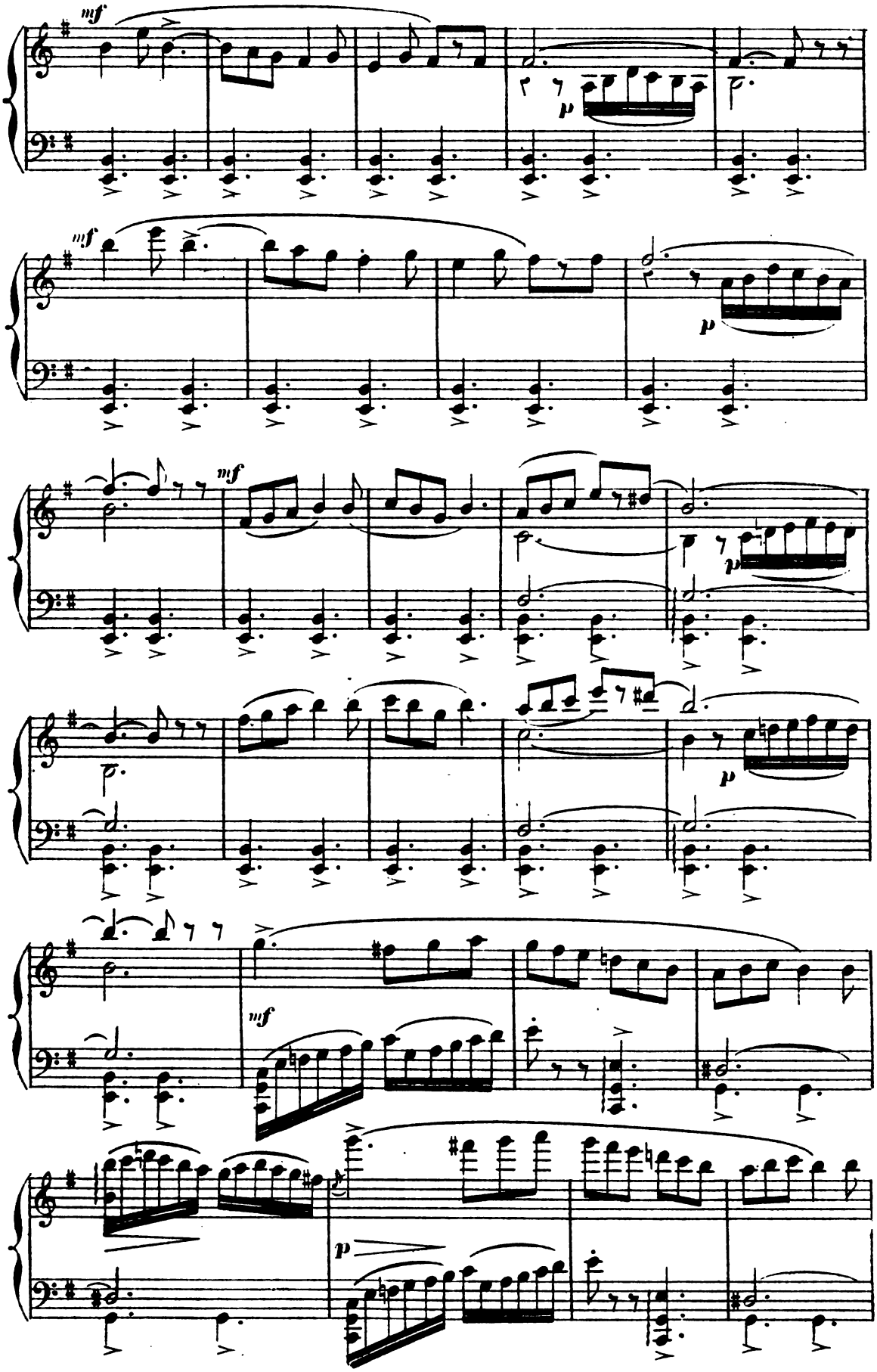

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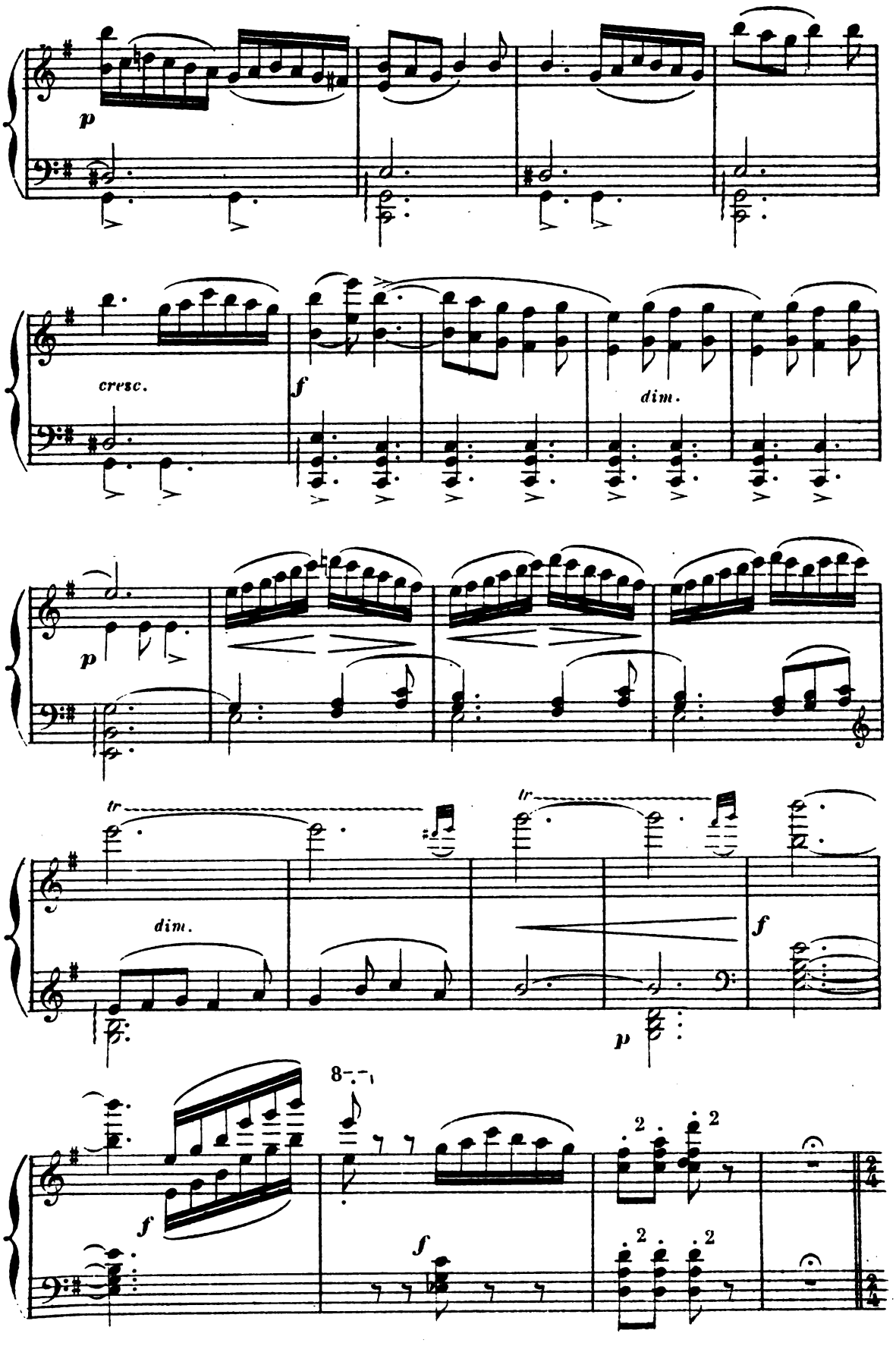

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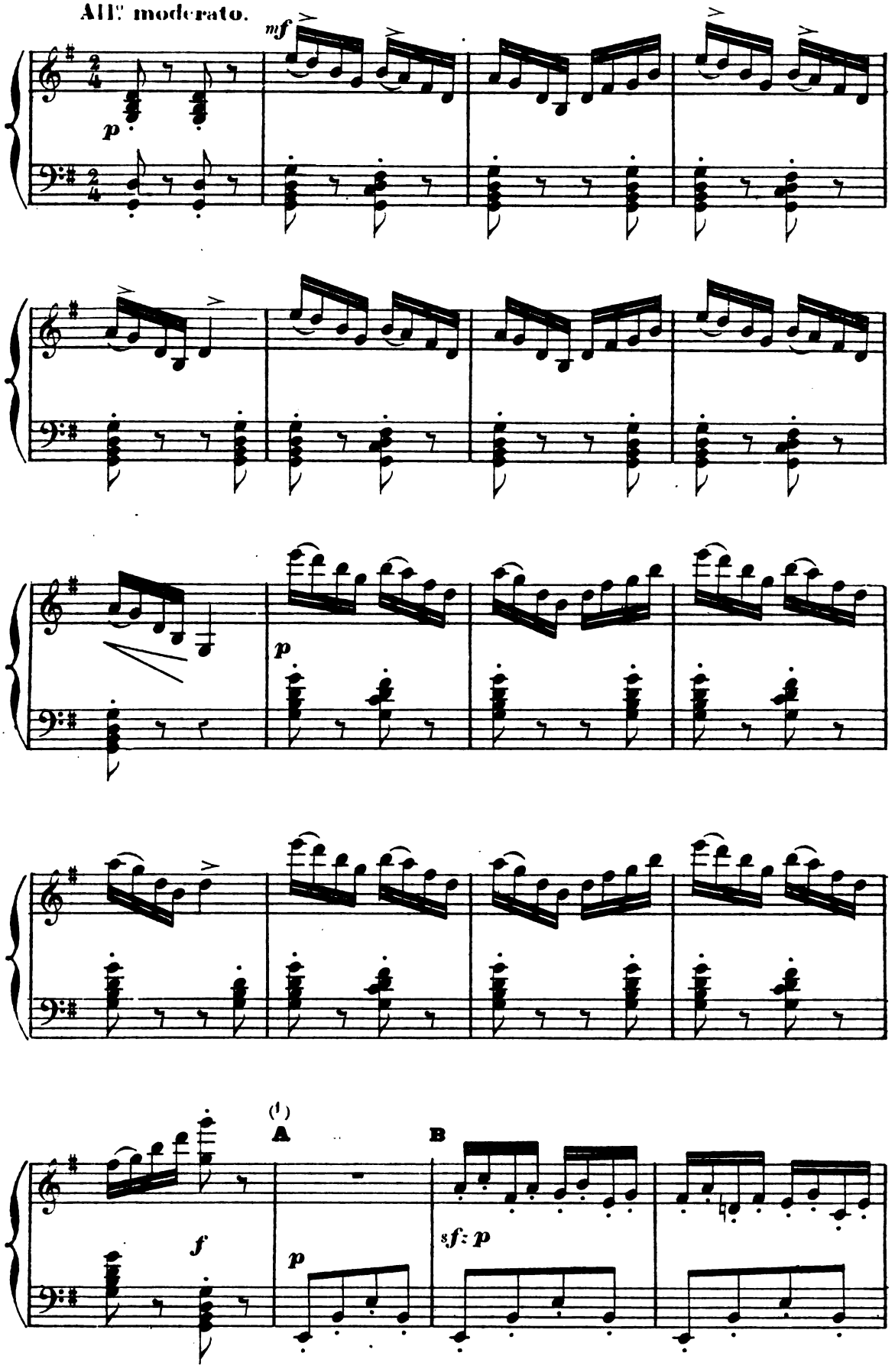

(1) Coupure théâtrale de A à B.

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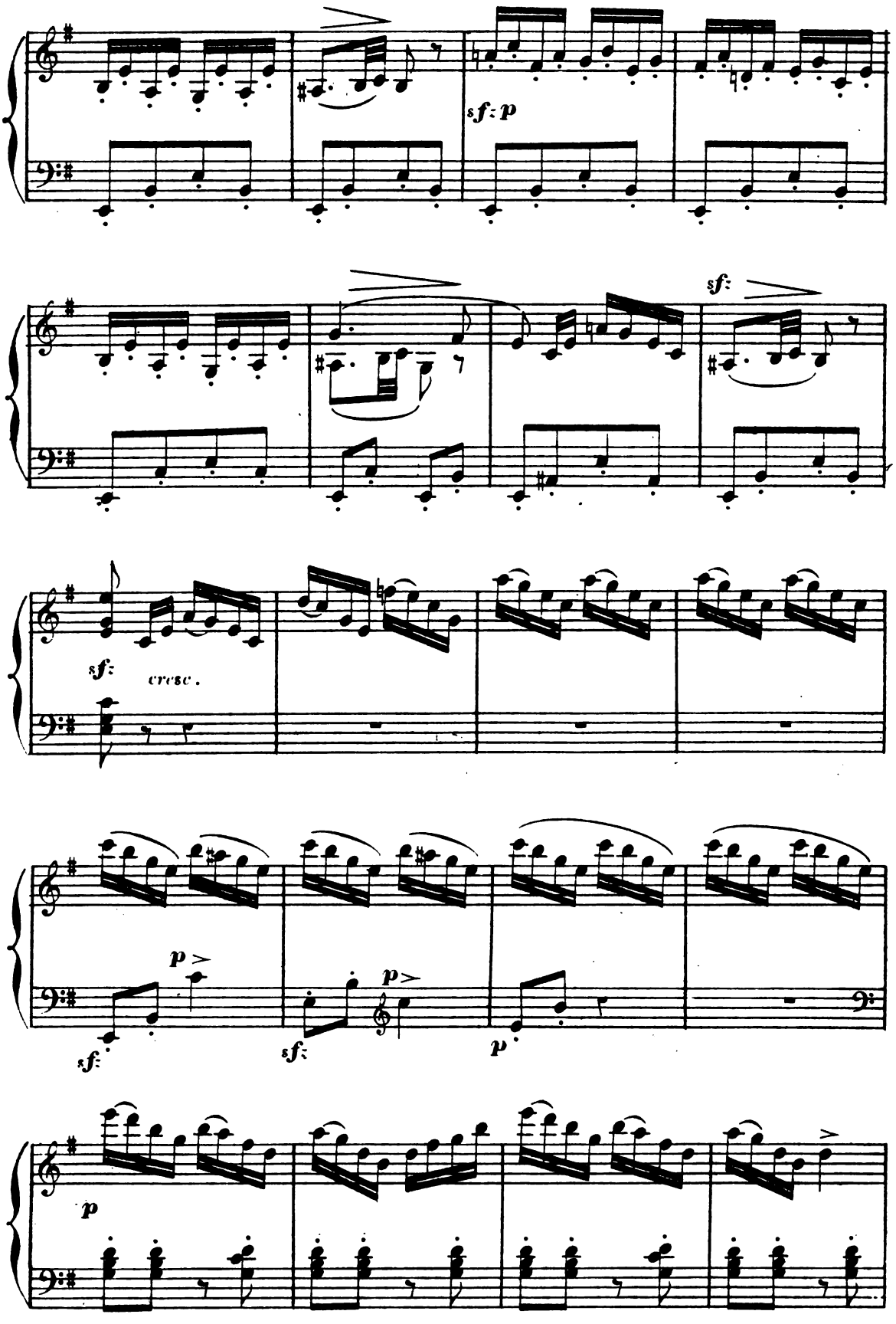

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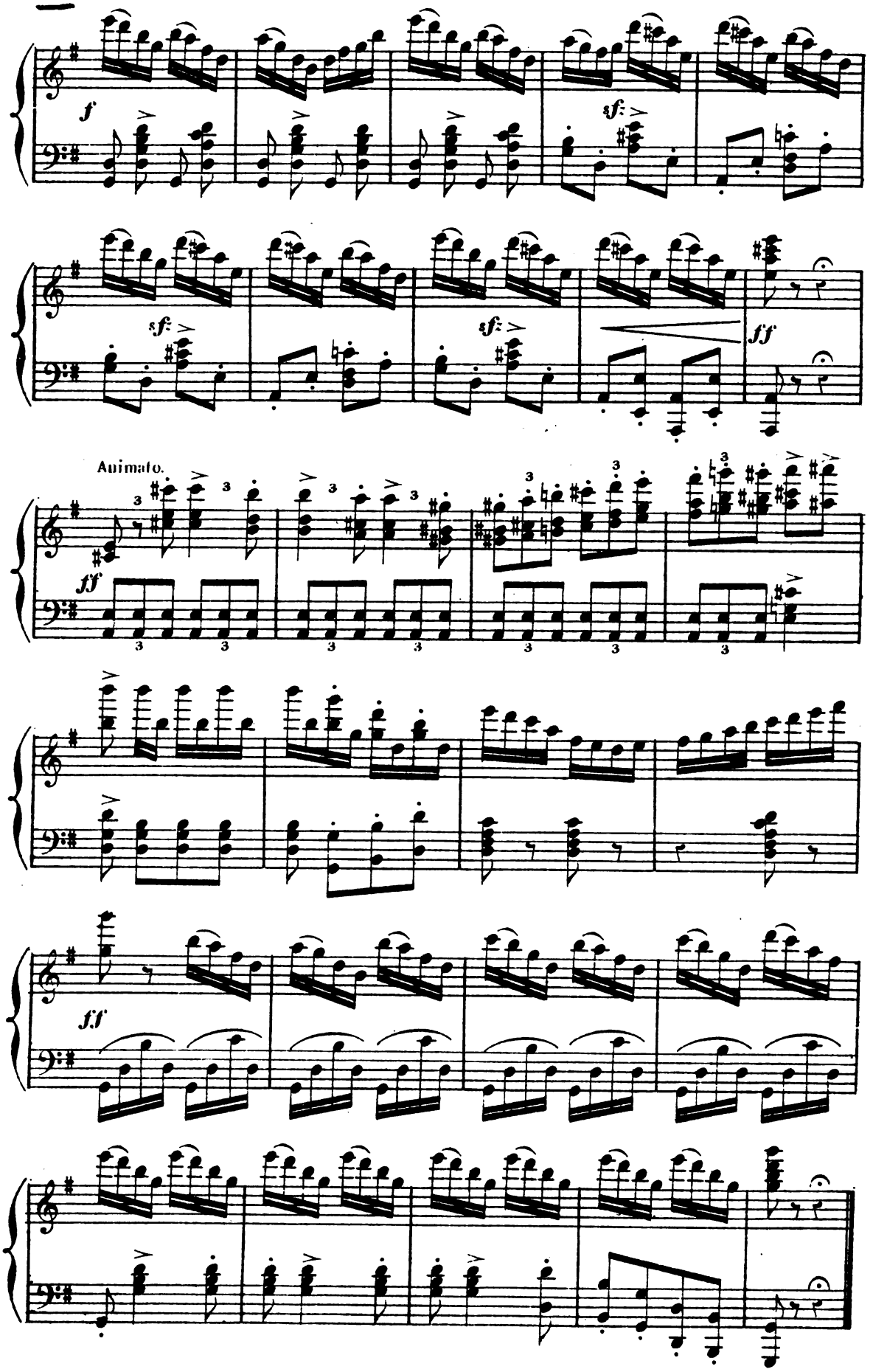

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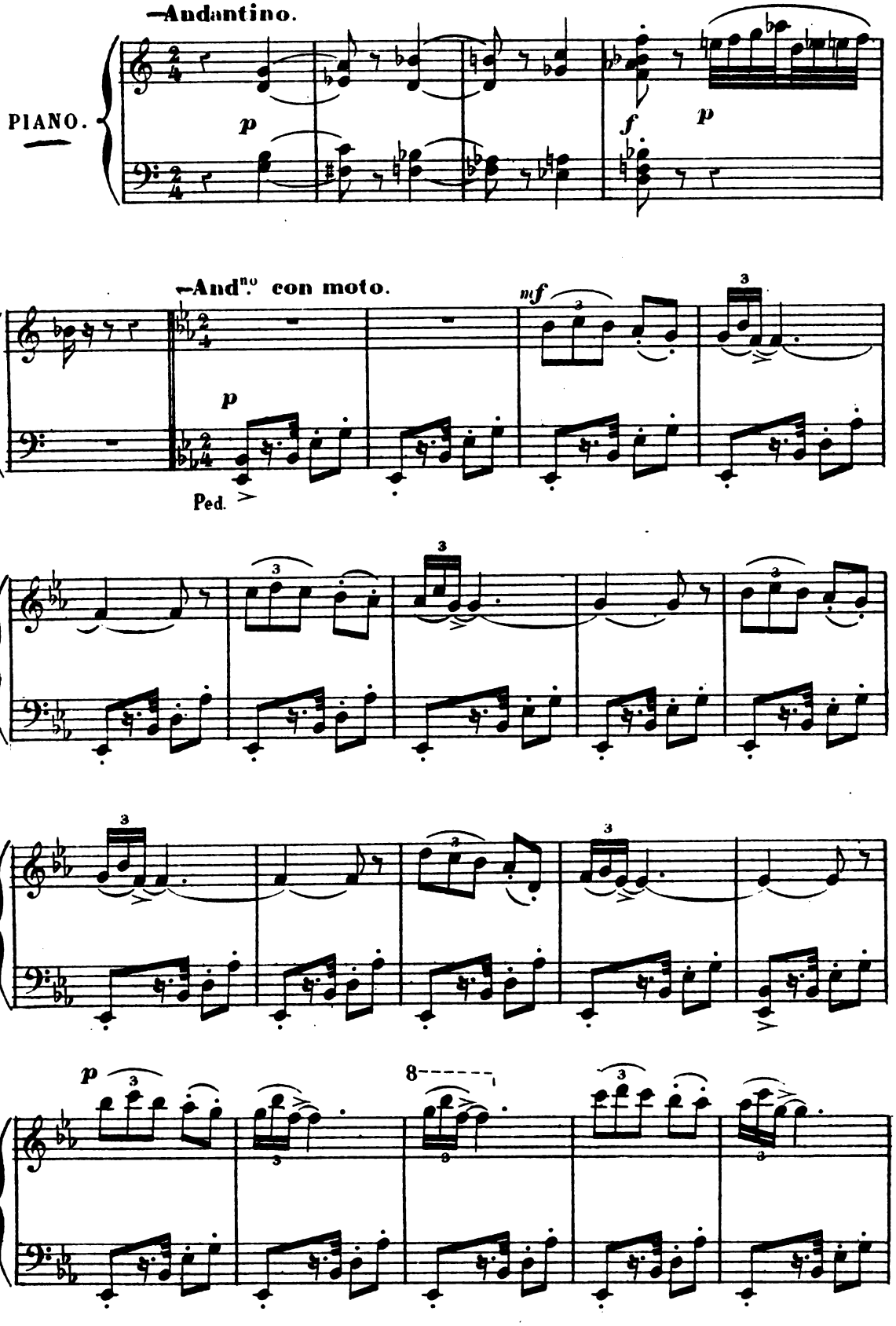
5

HABANERA



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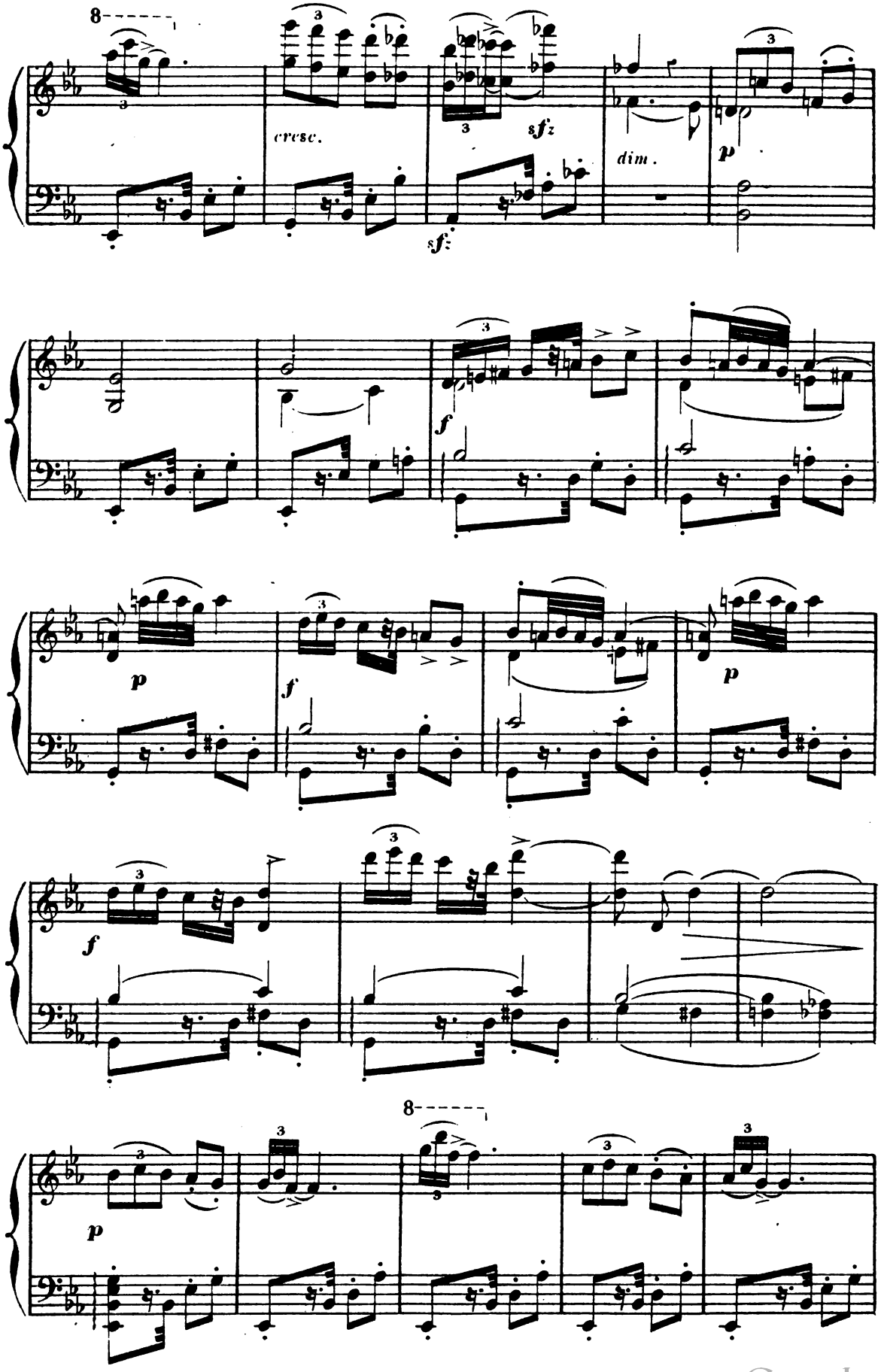

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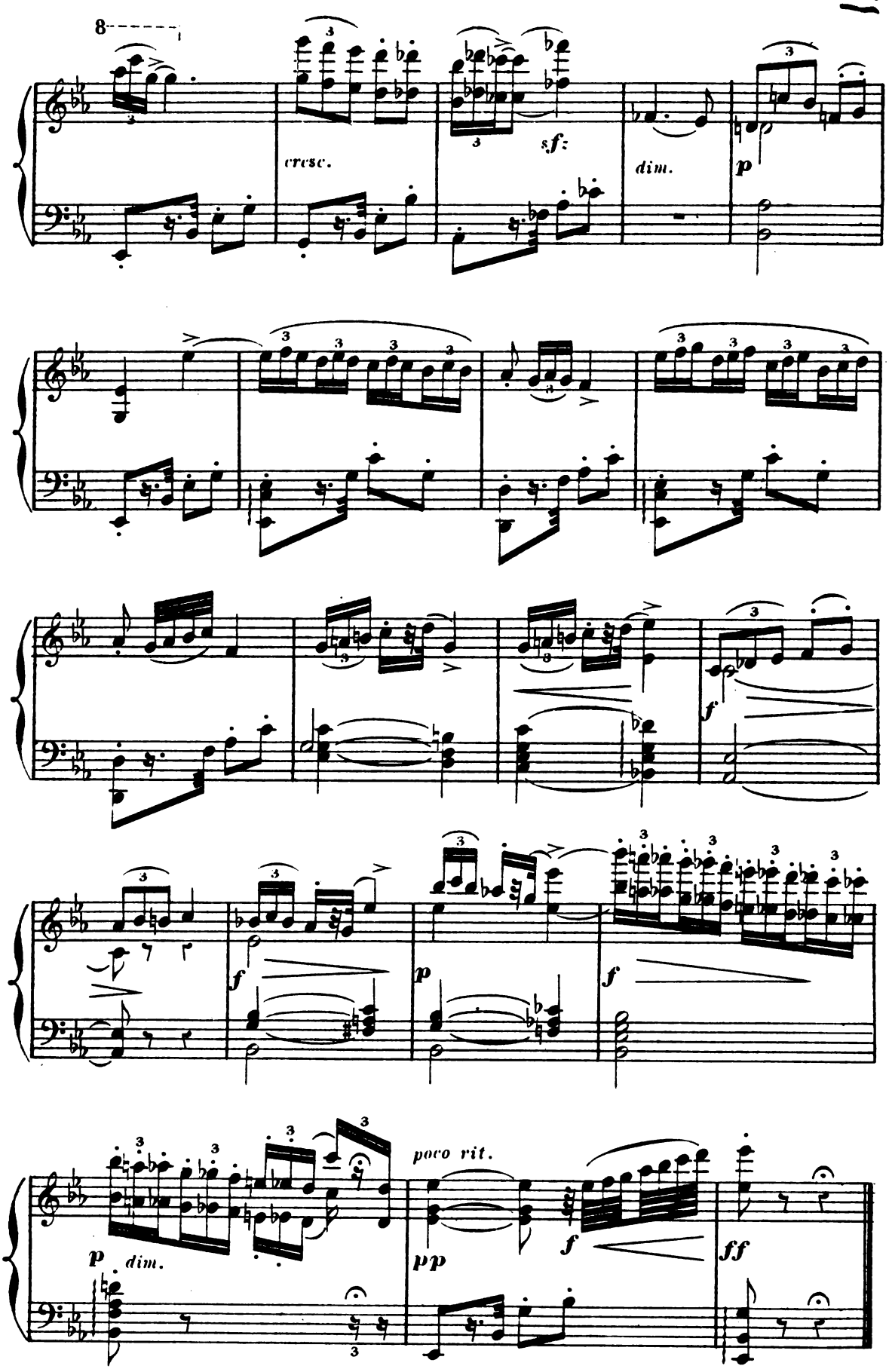

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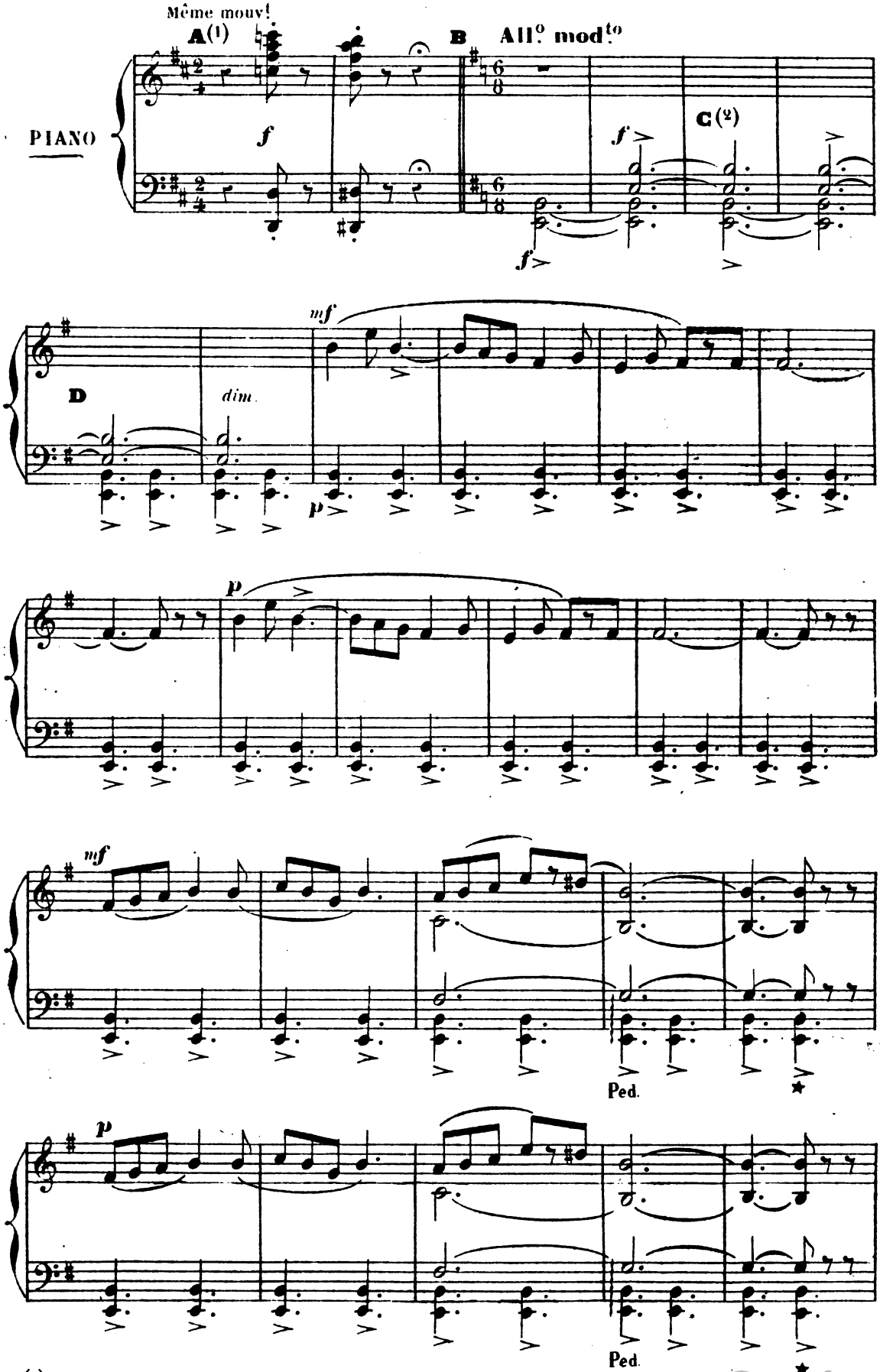
PAS DE SIX



(1) Coupure théâtrale de **A** à **B**

(2) Coupure théâtrale de **C** à **D**

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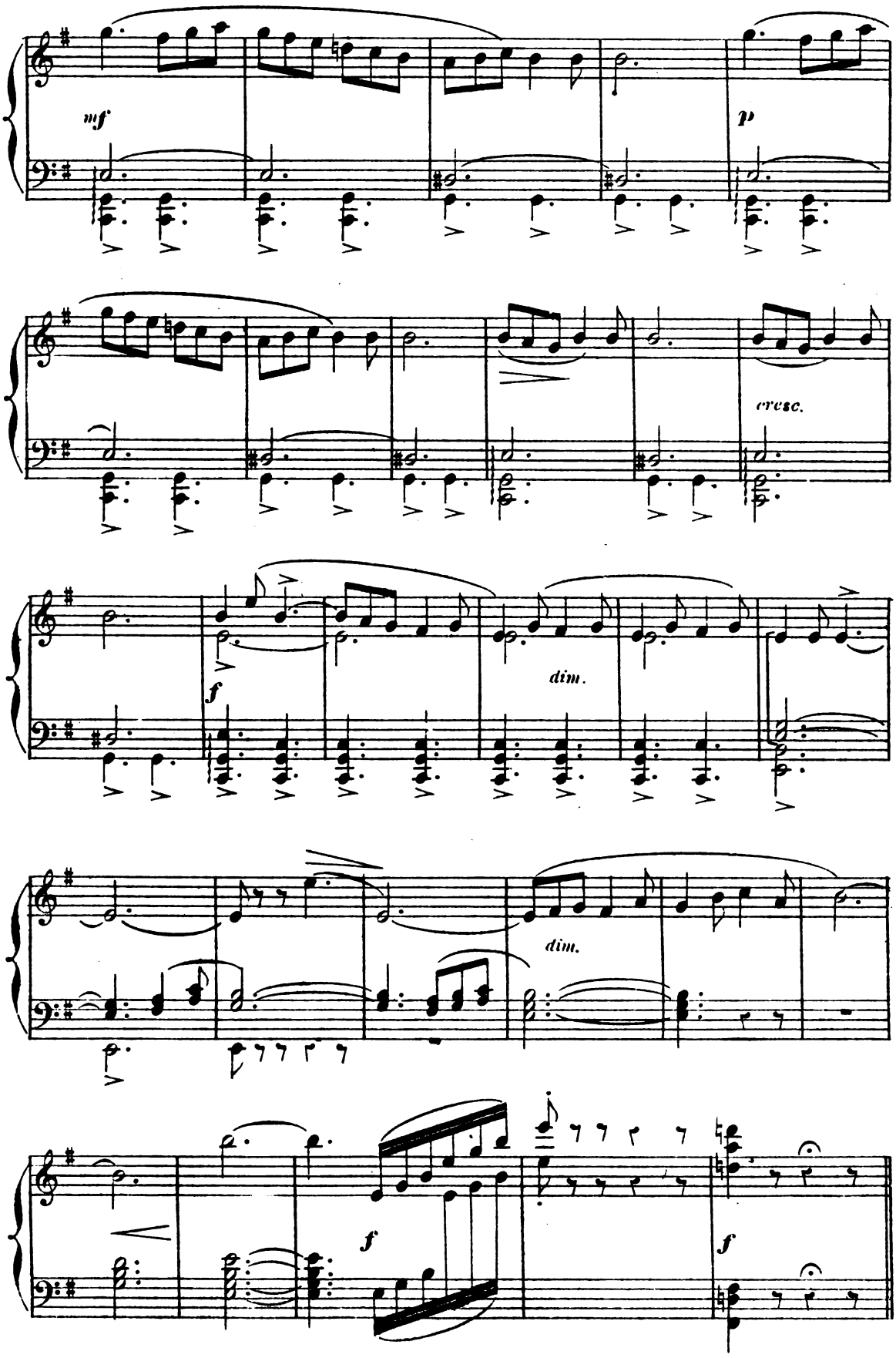

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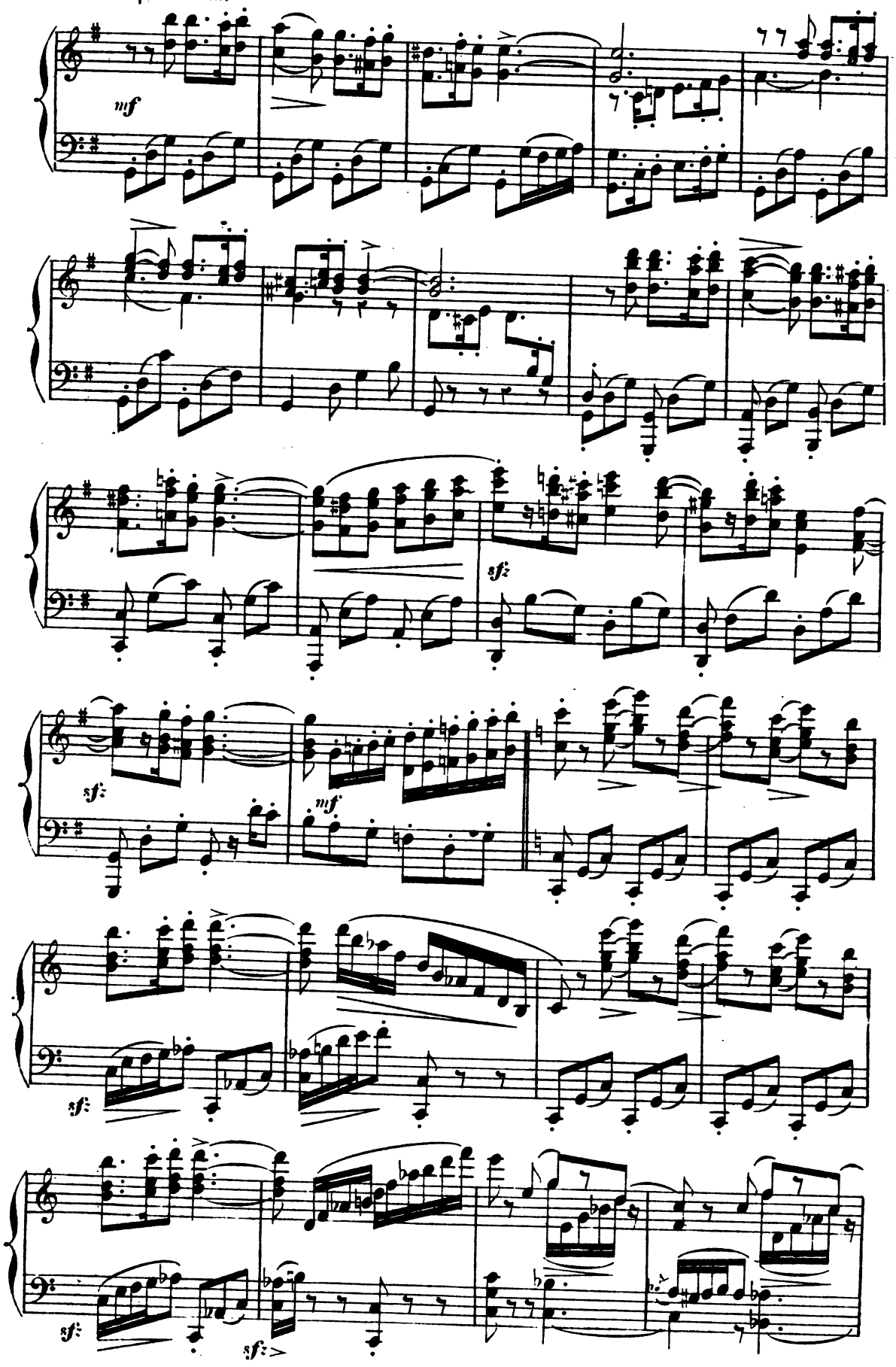

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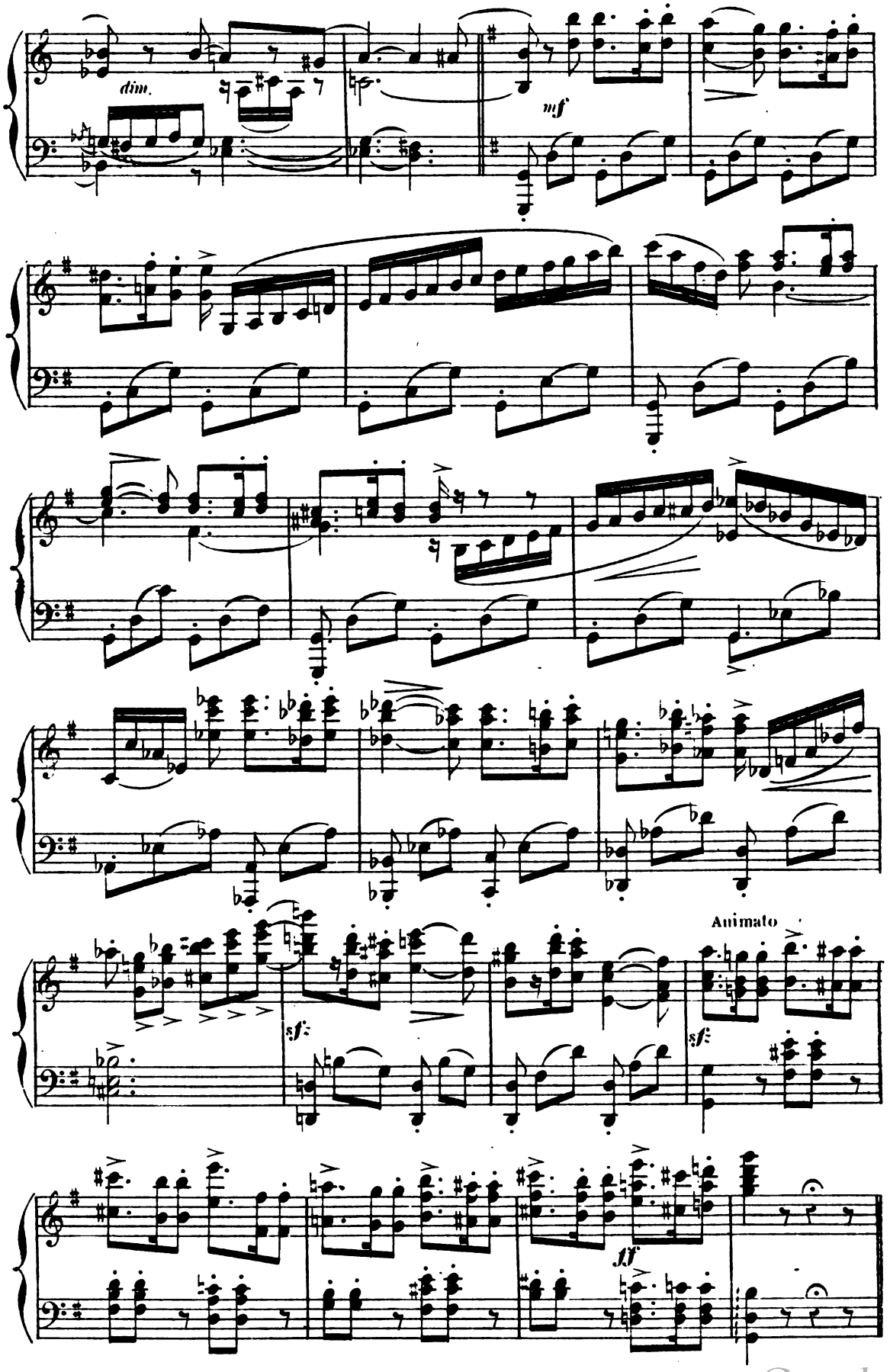

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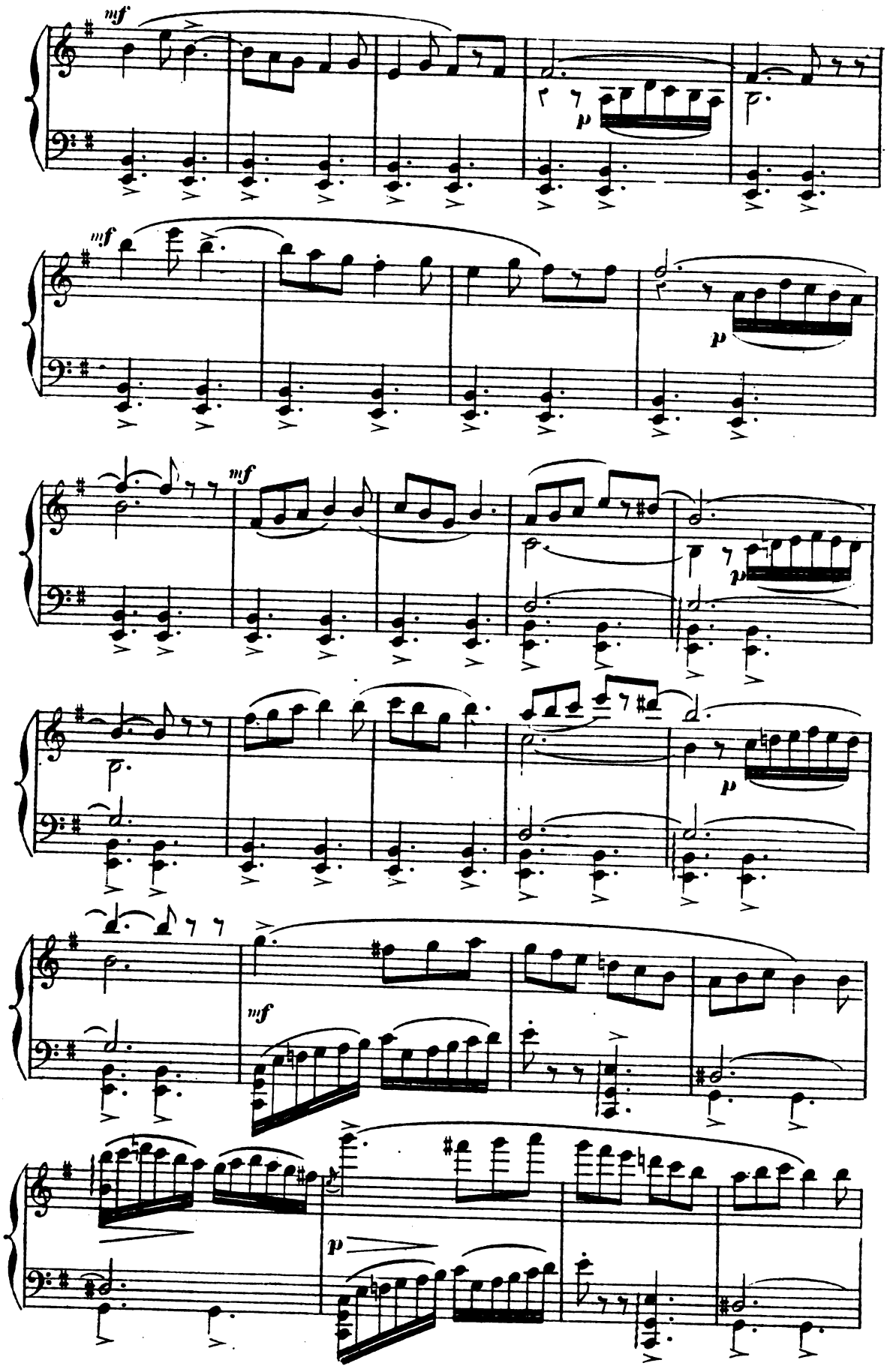
Tempo 1º



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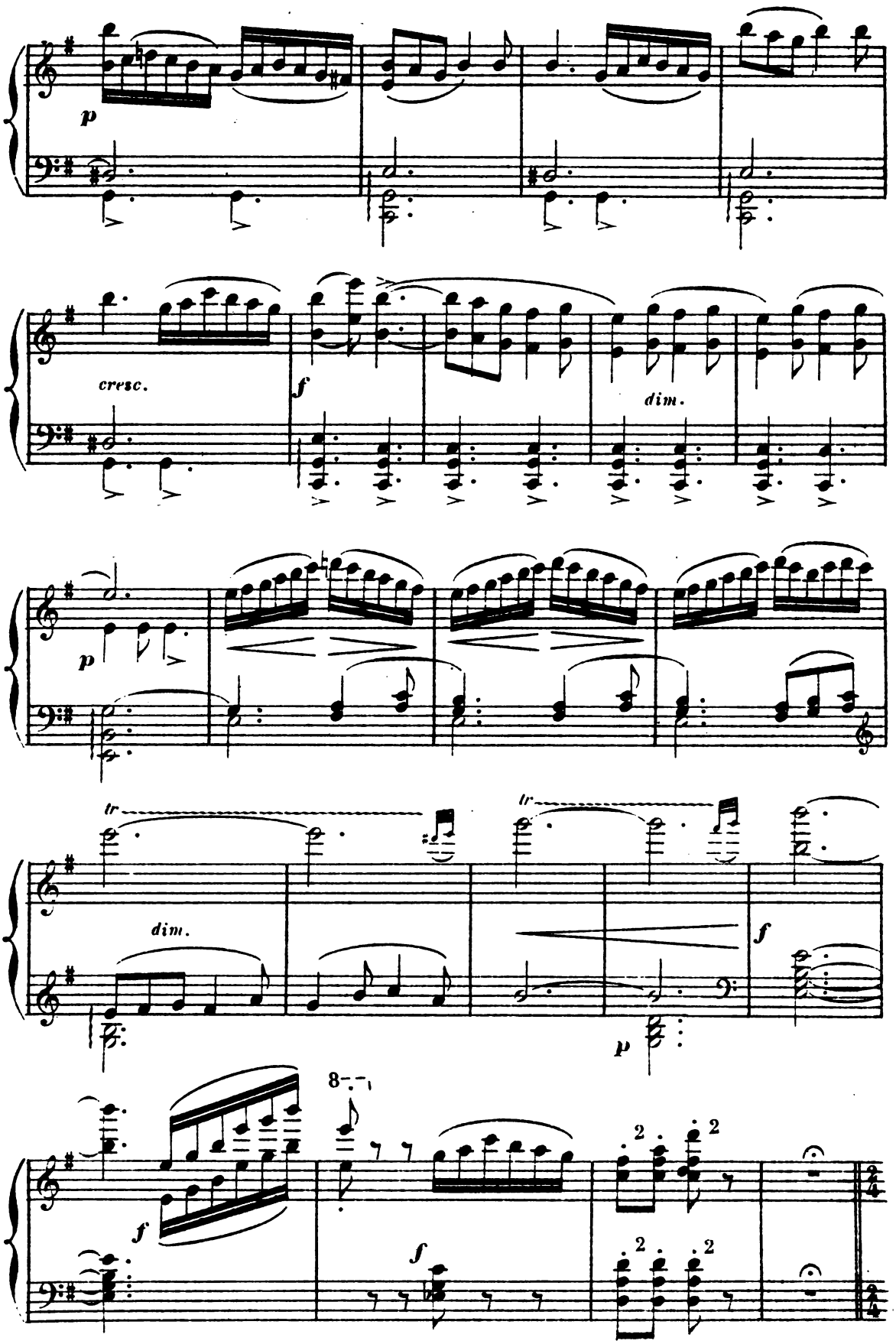

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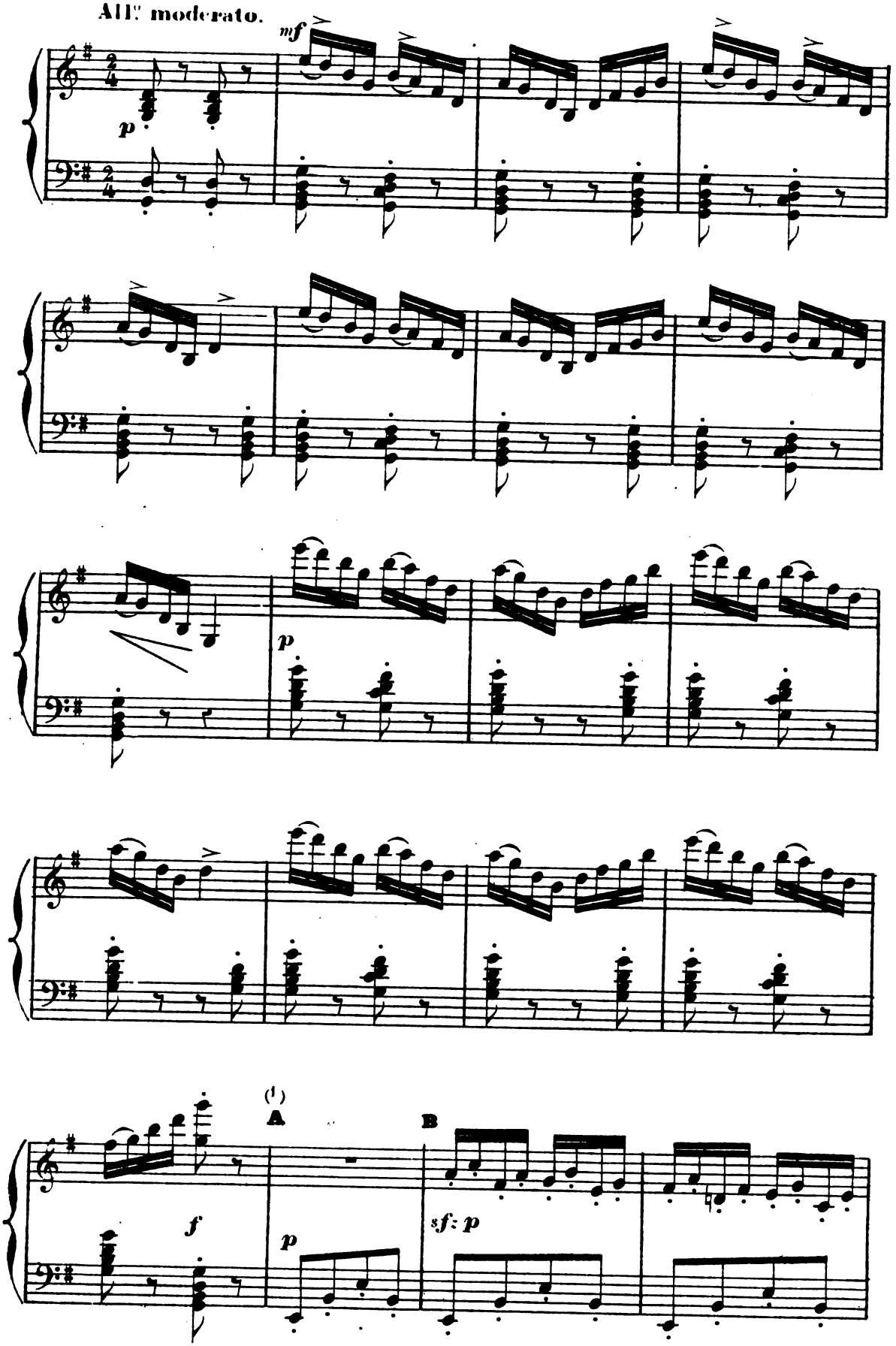
All.° moderato.



(1) Coupure théâtrale de **A** à **B**.

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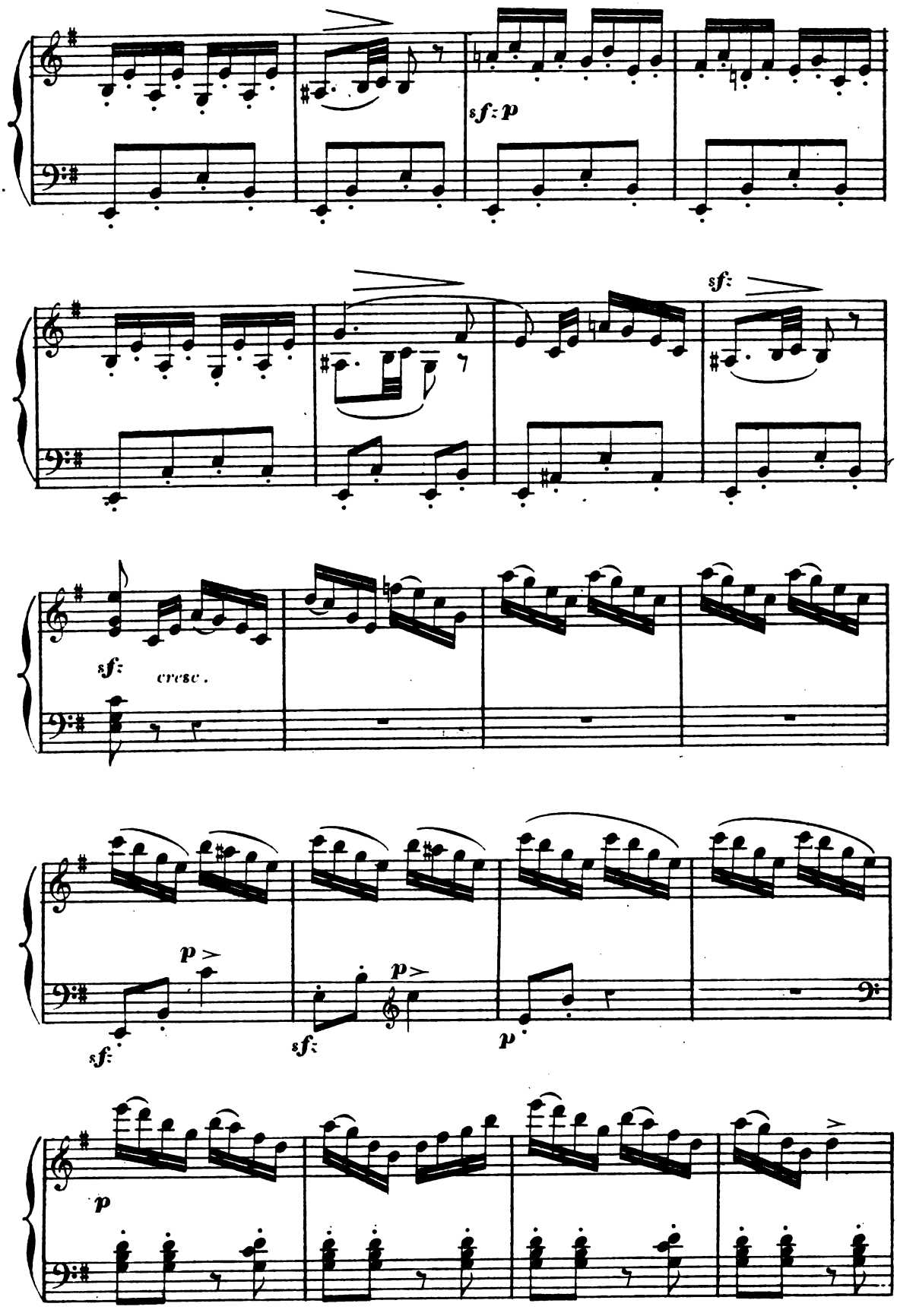

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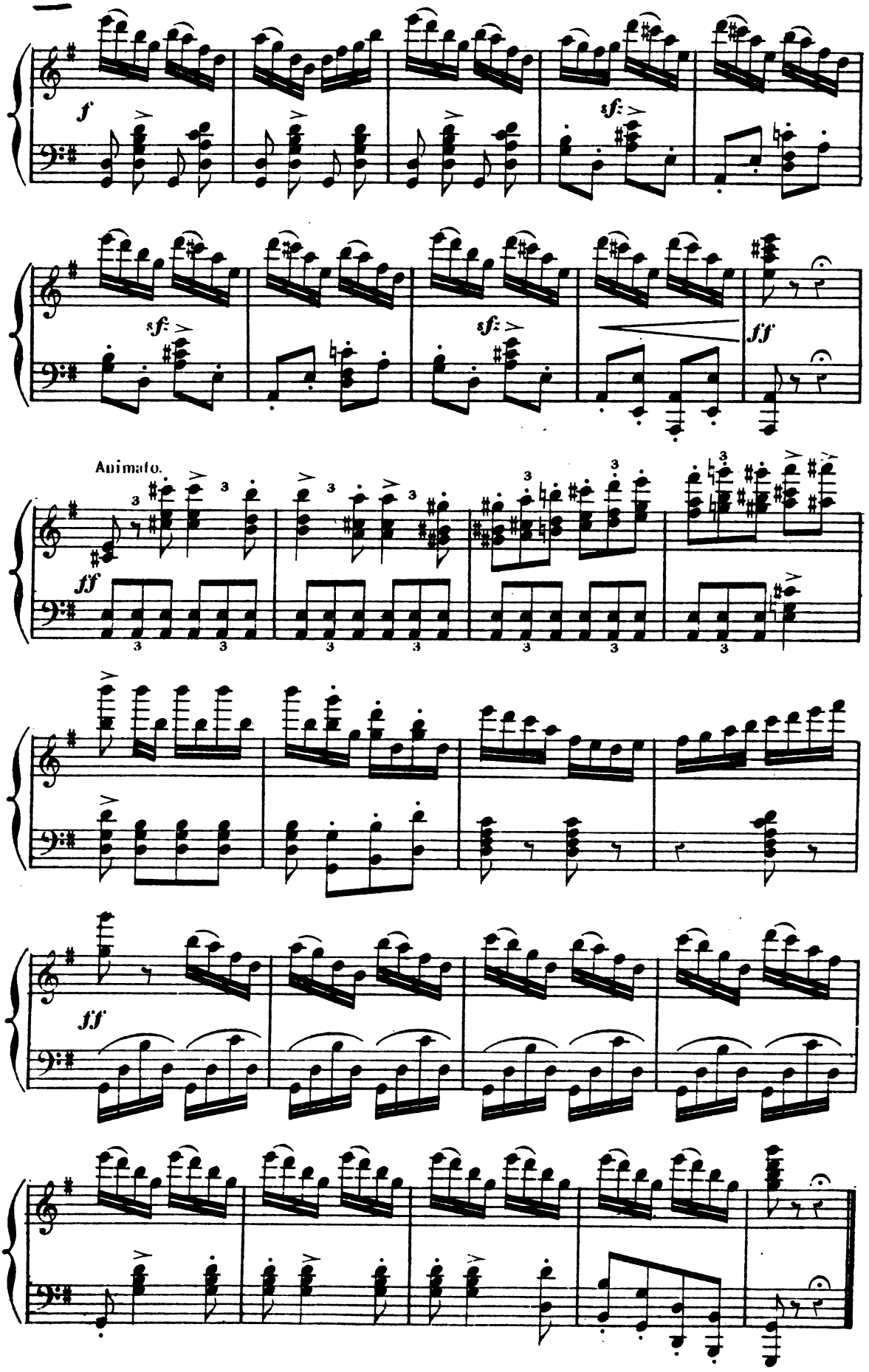

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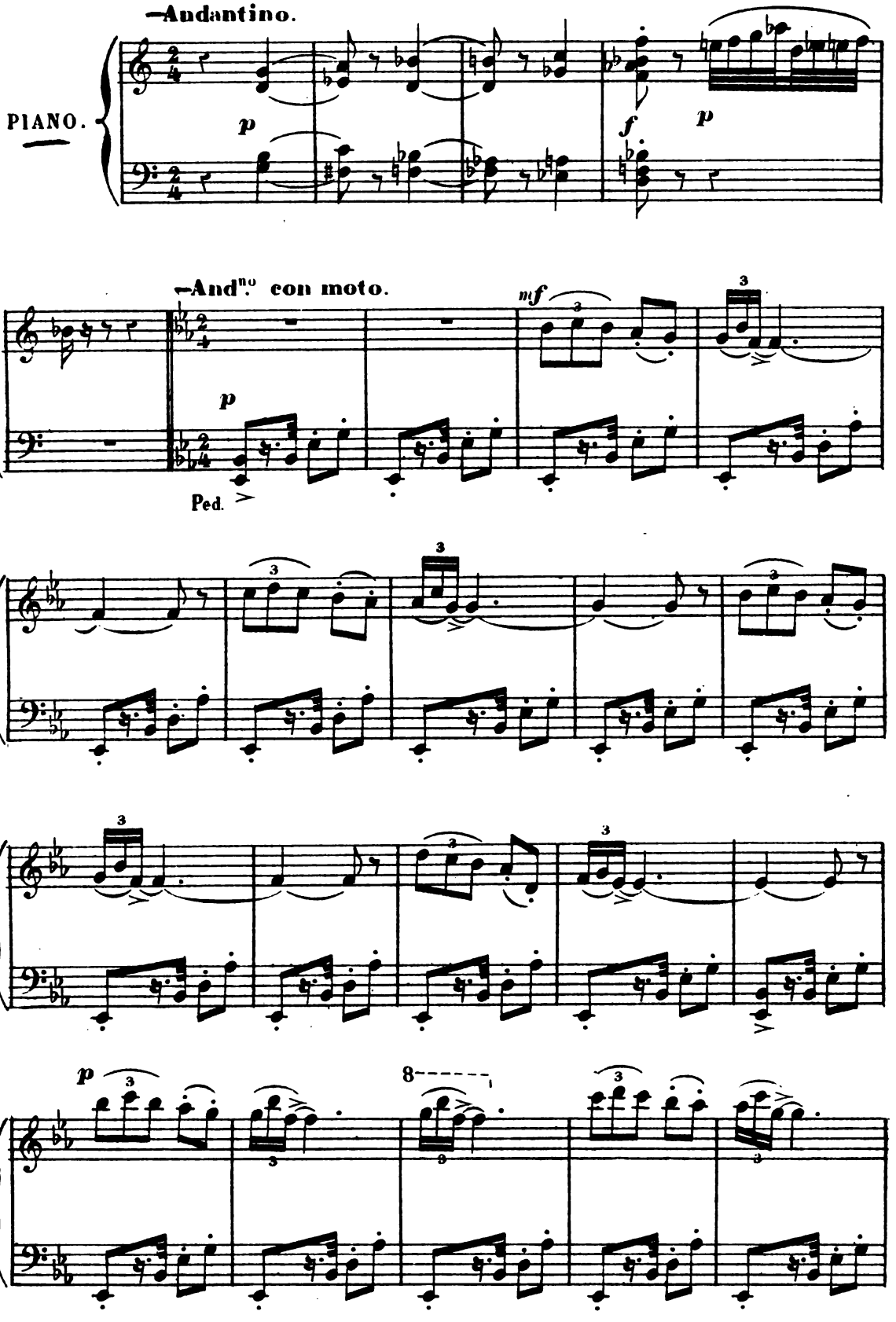
5

HABANERA



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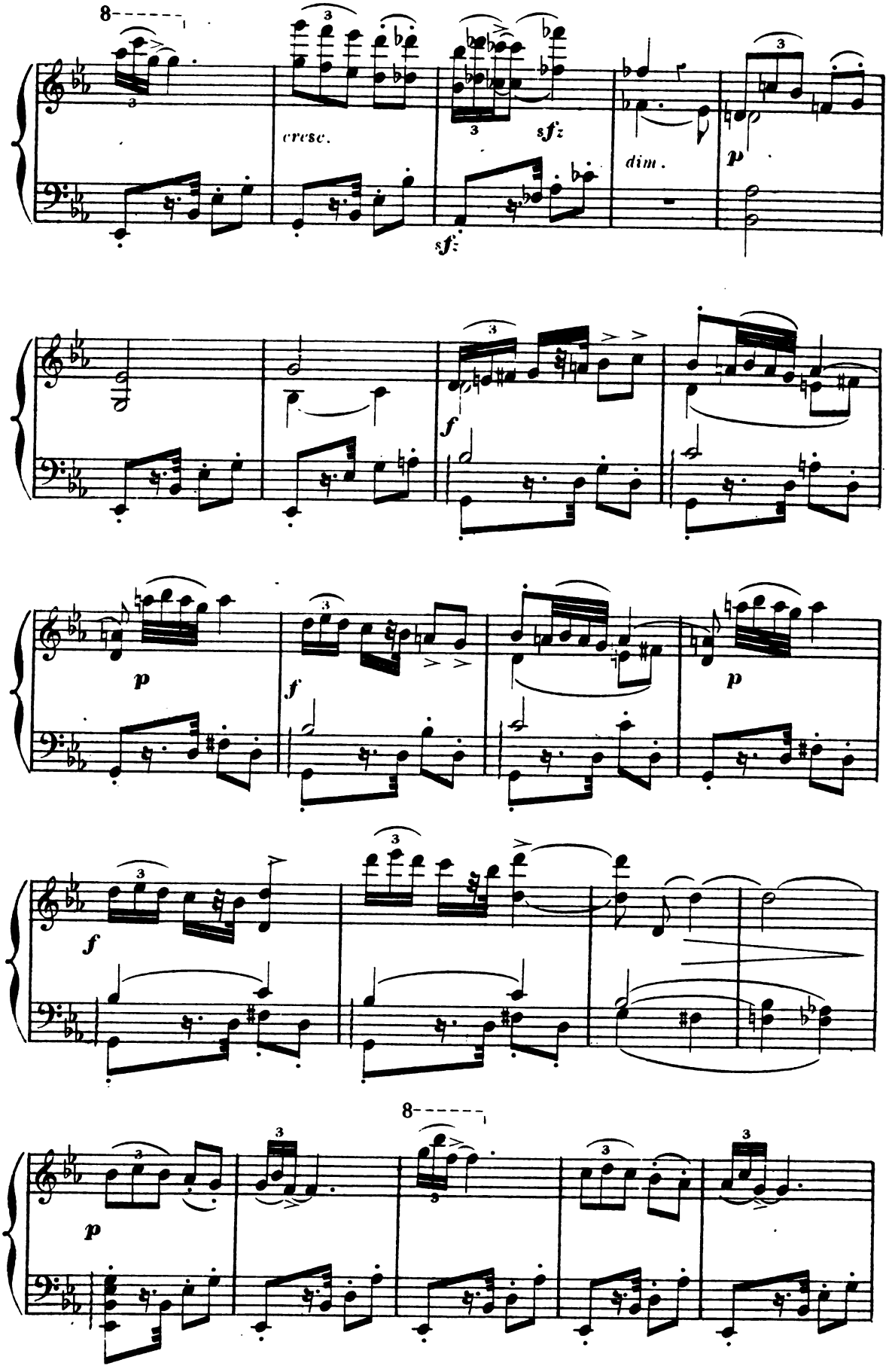

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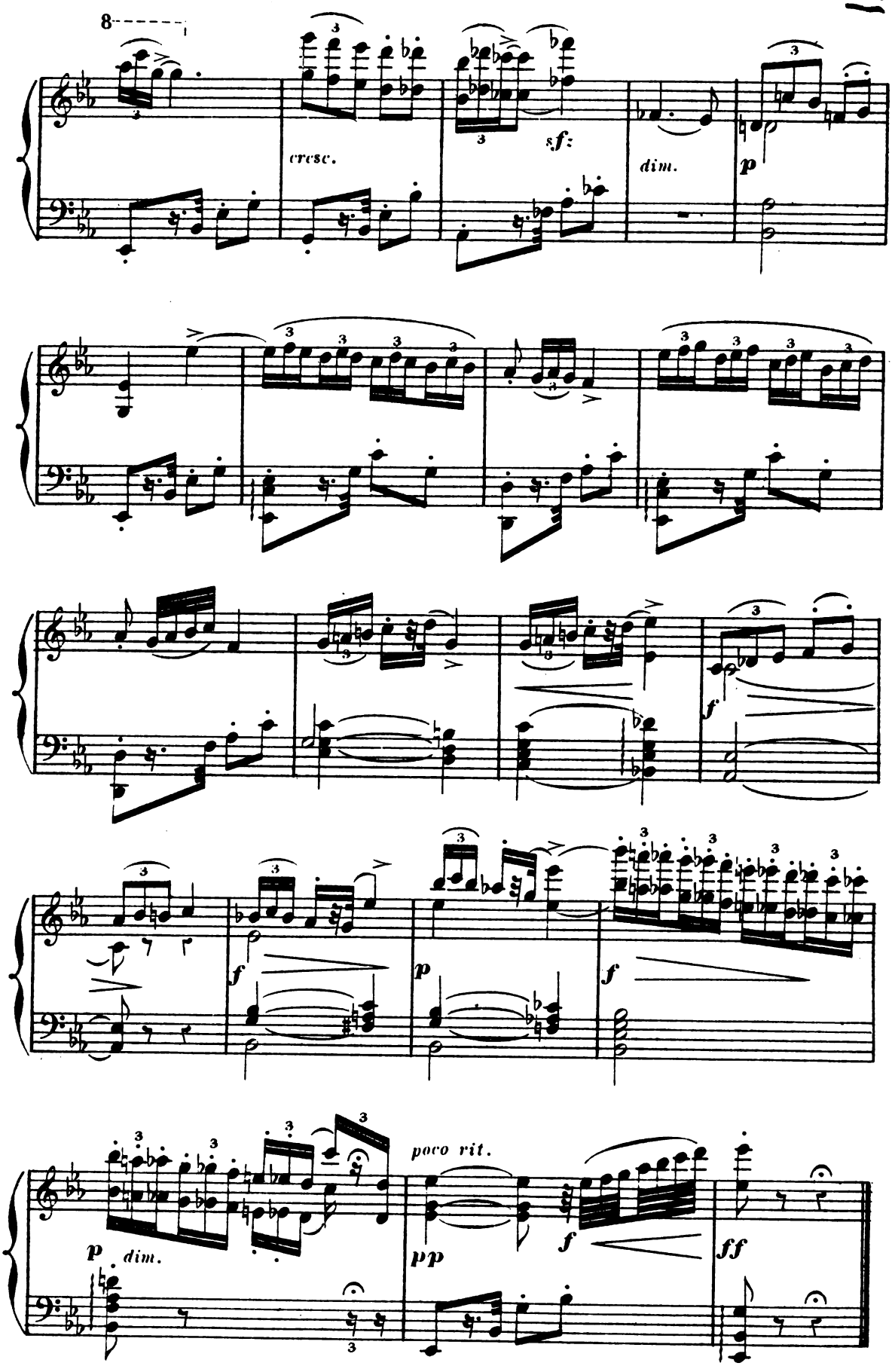

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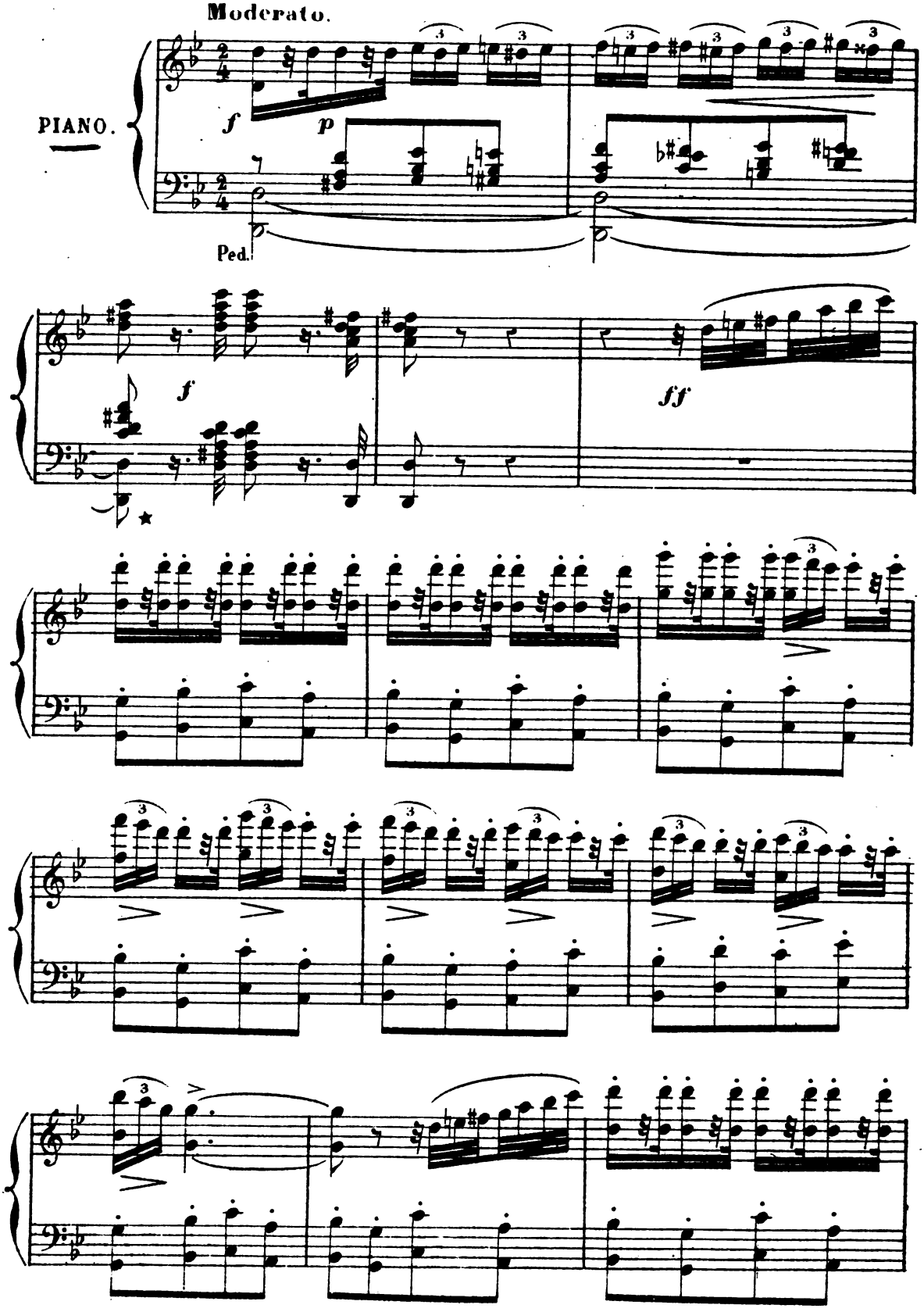
6

SALTARELLE ET SEVILLANA



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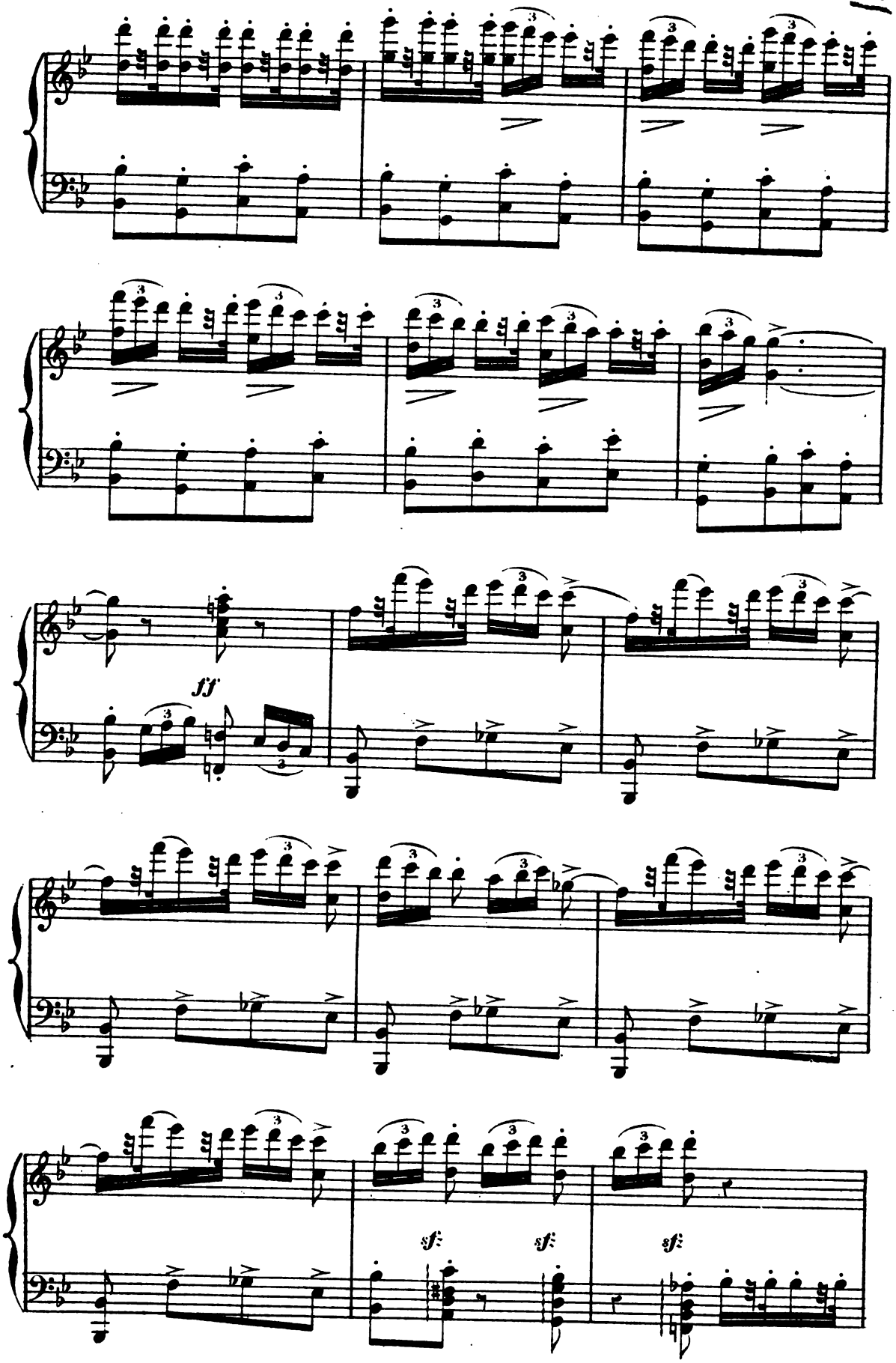

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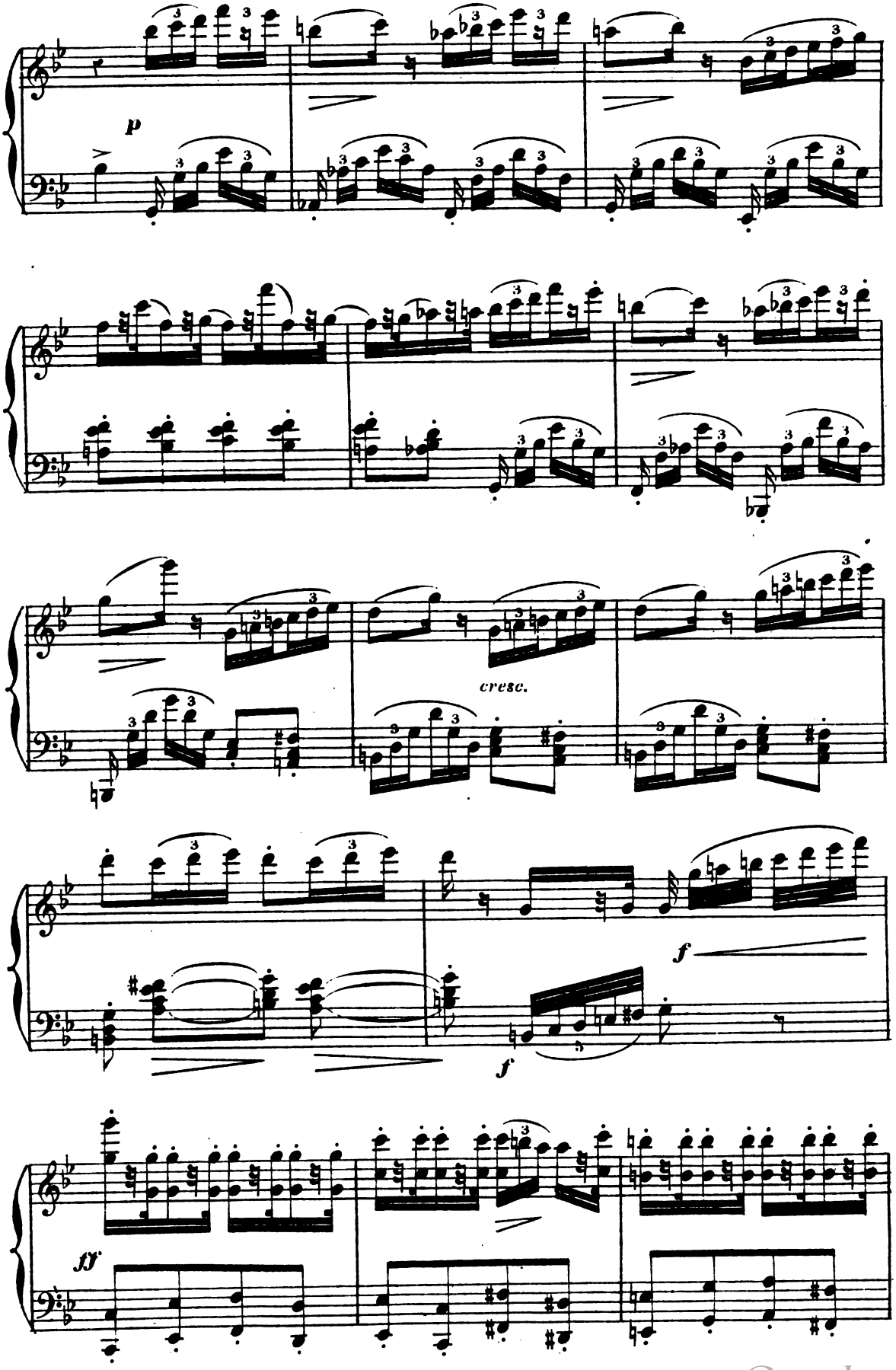

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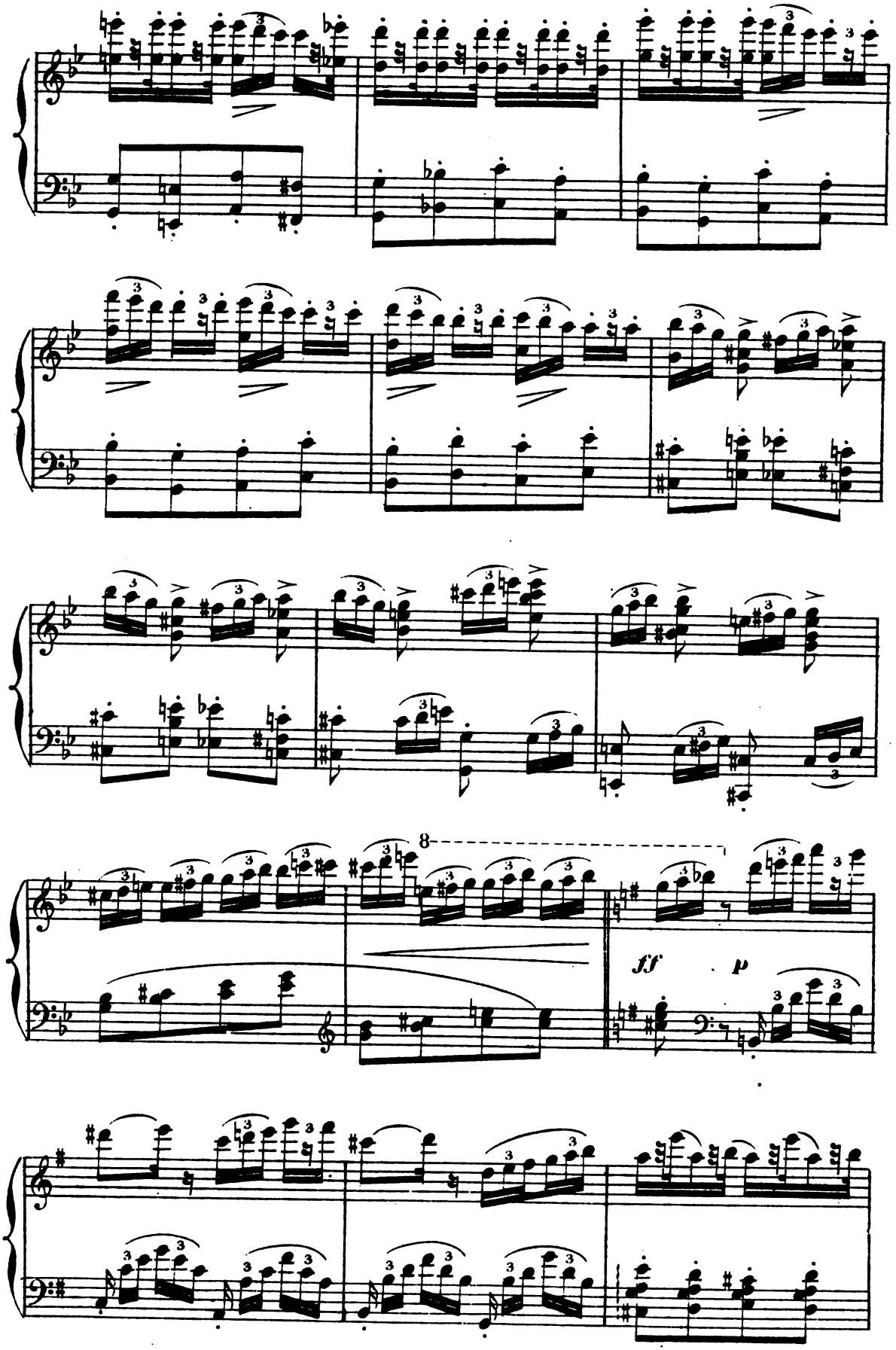

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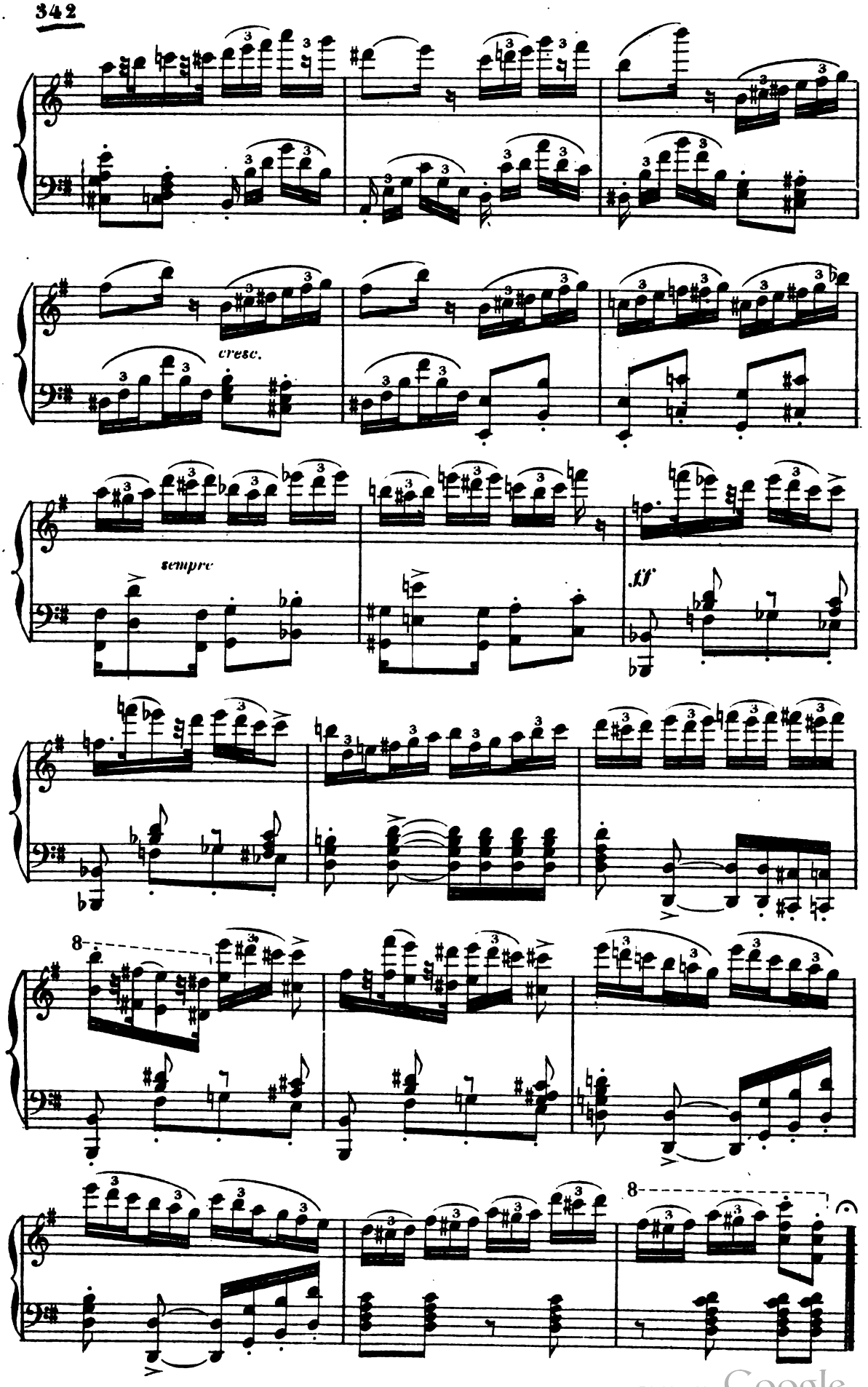

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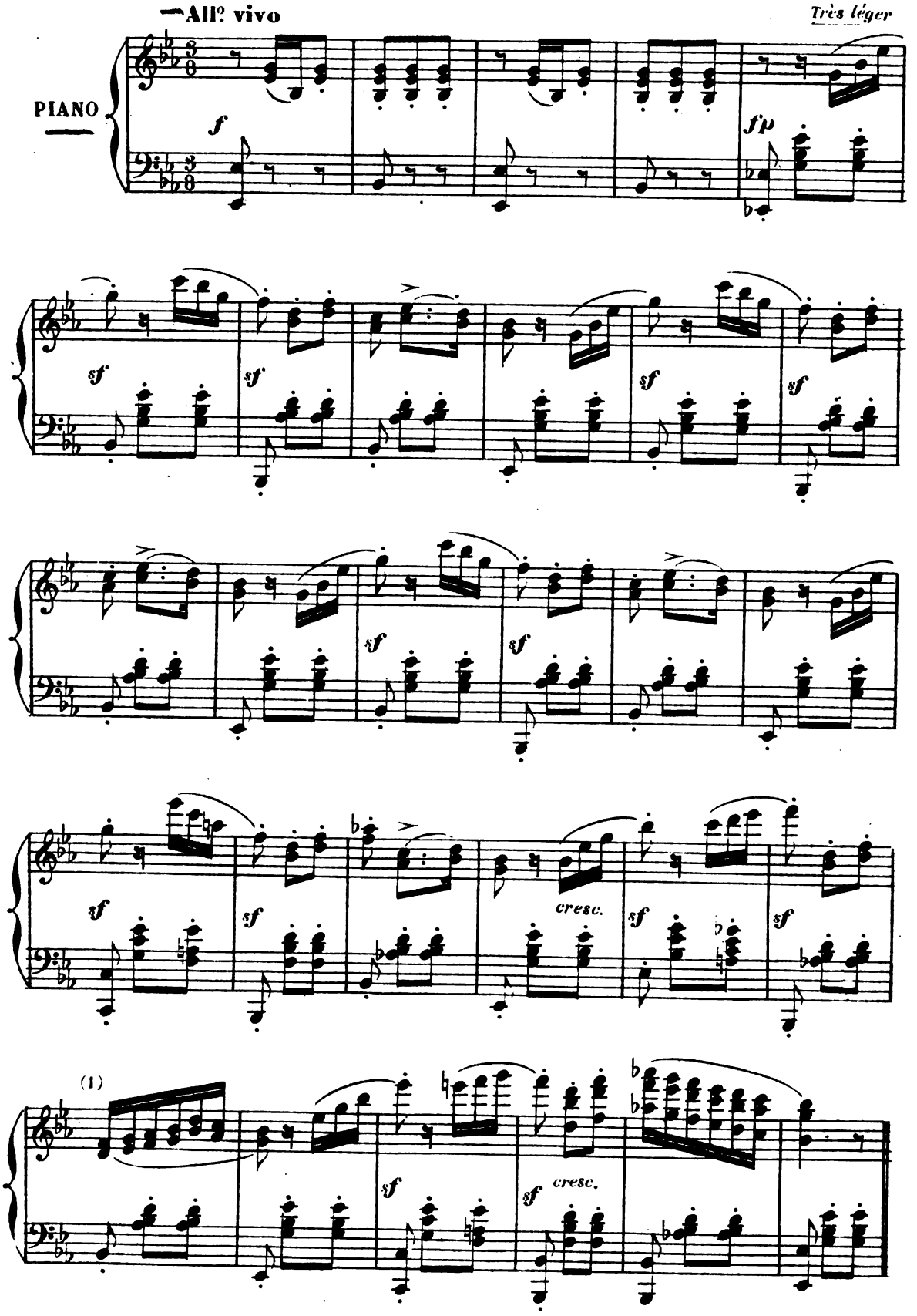
SEVILLANA



(1) Doubles et triples notes ad lib.

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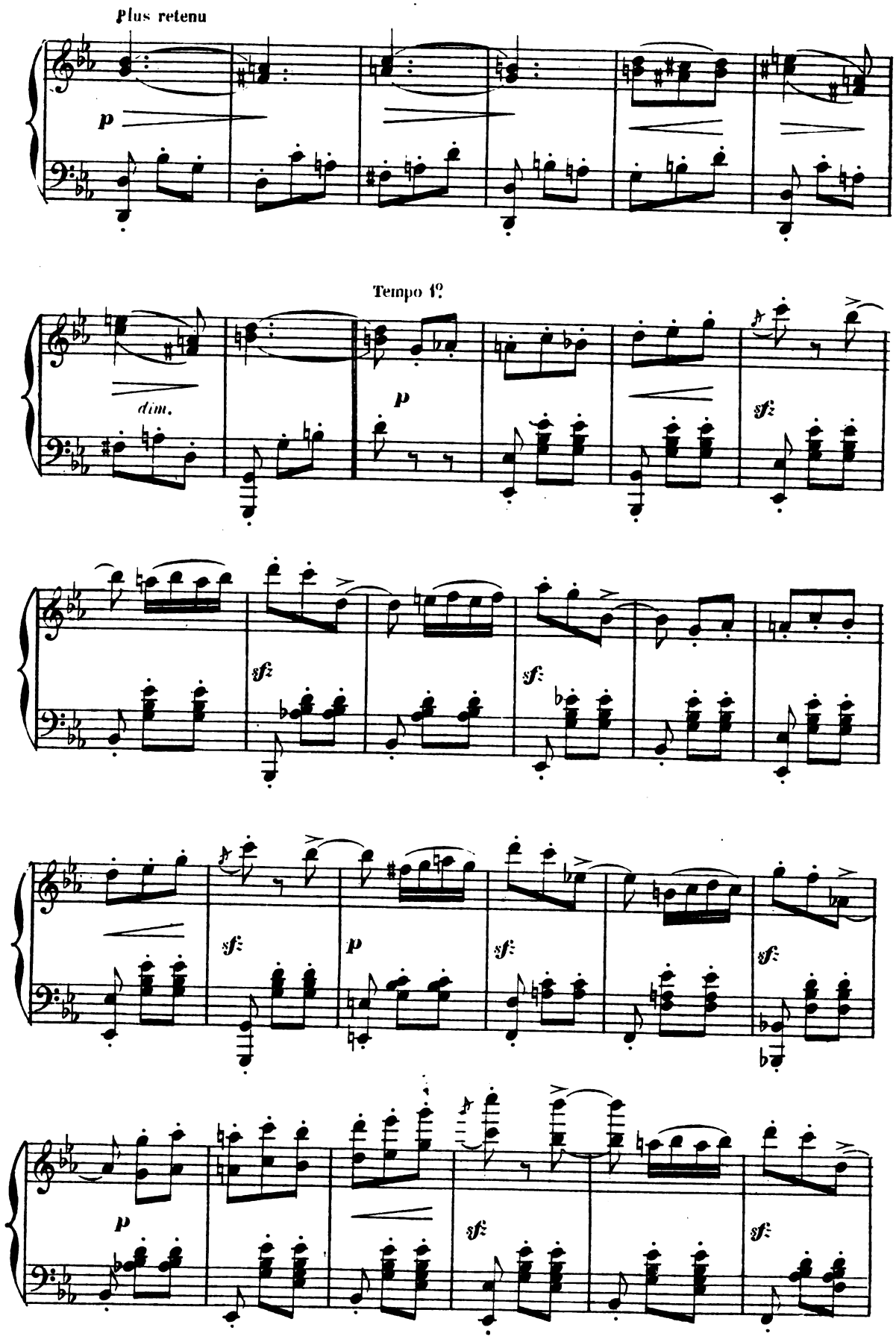

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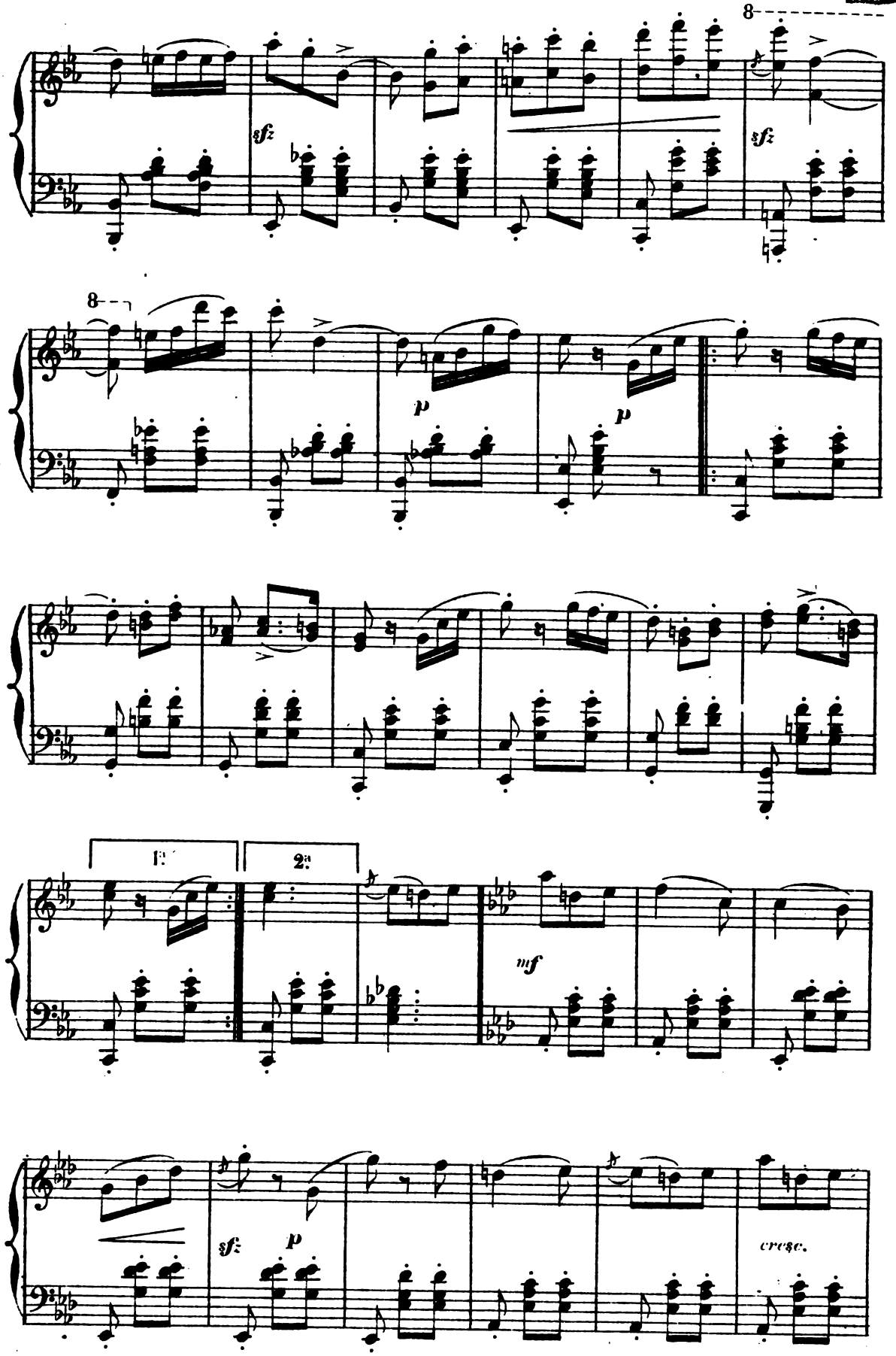

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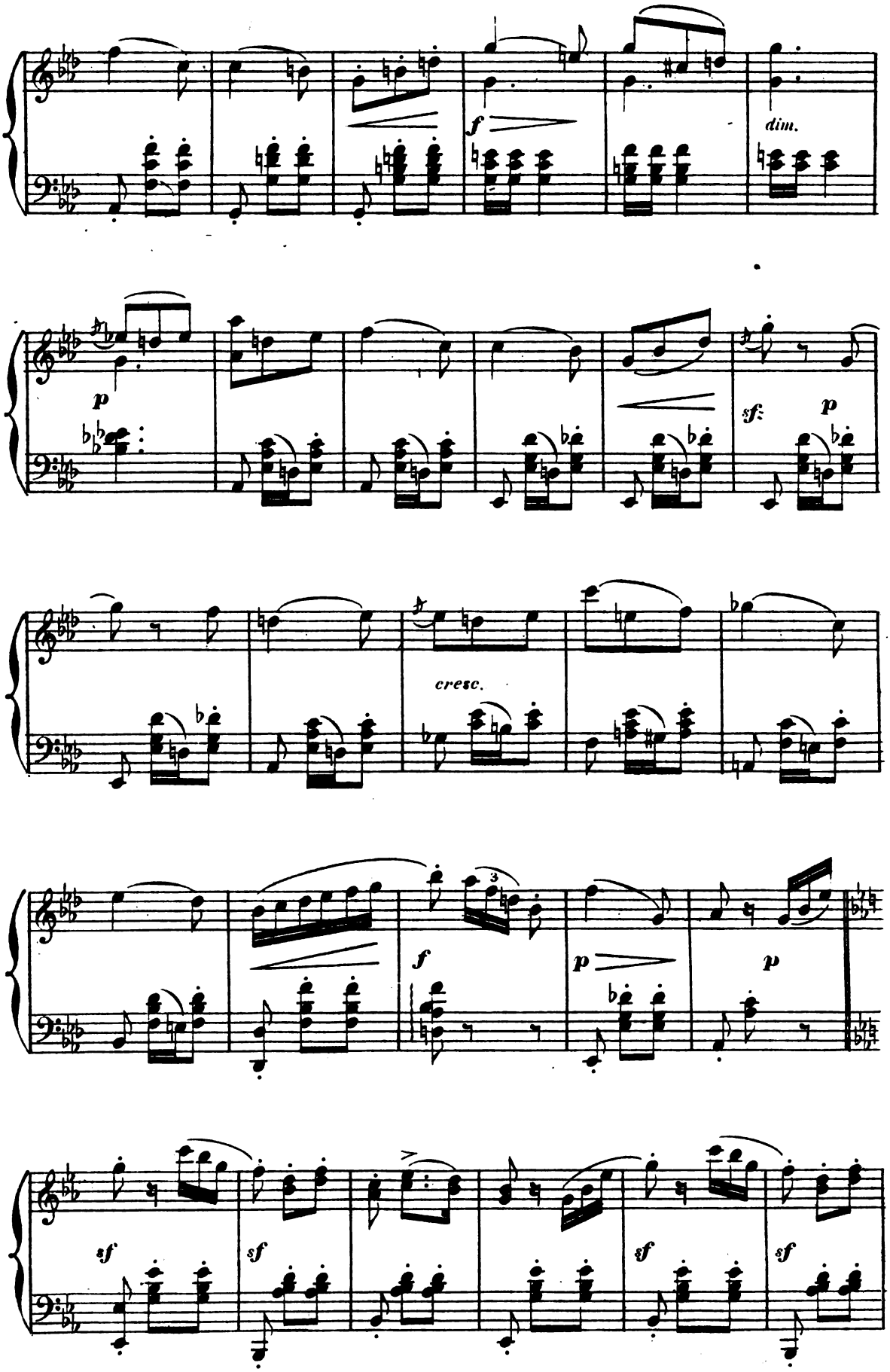

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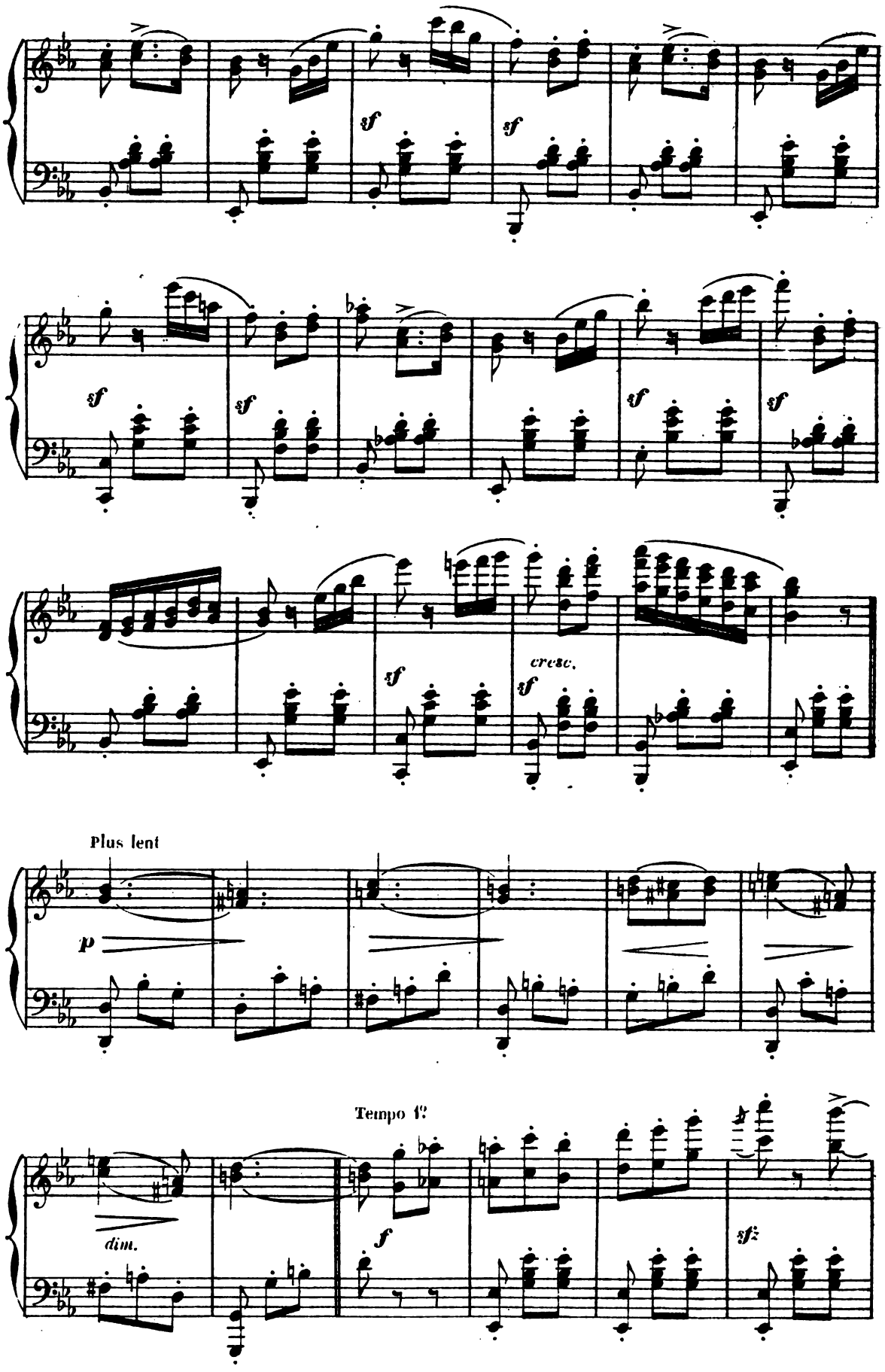

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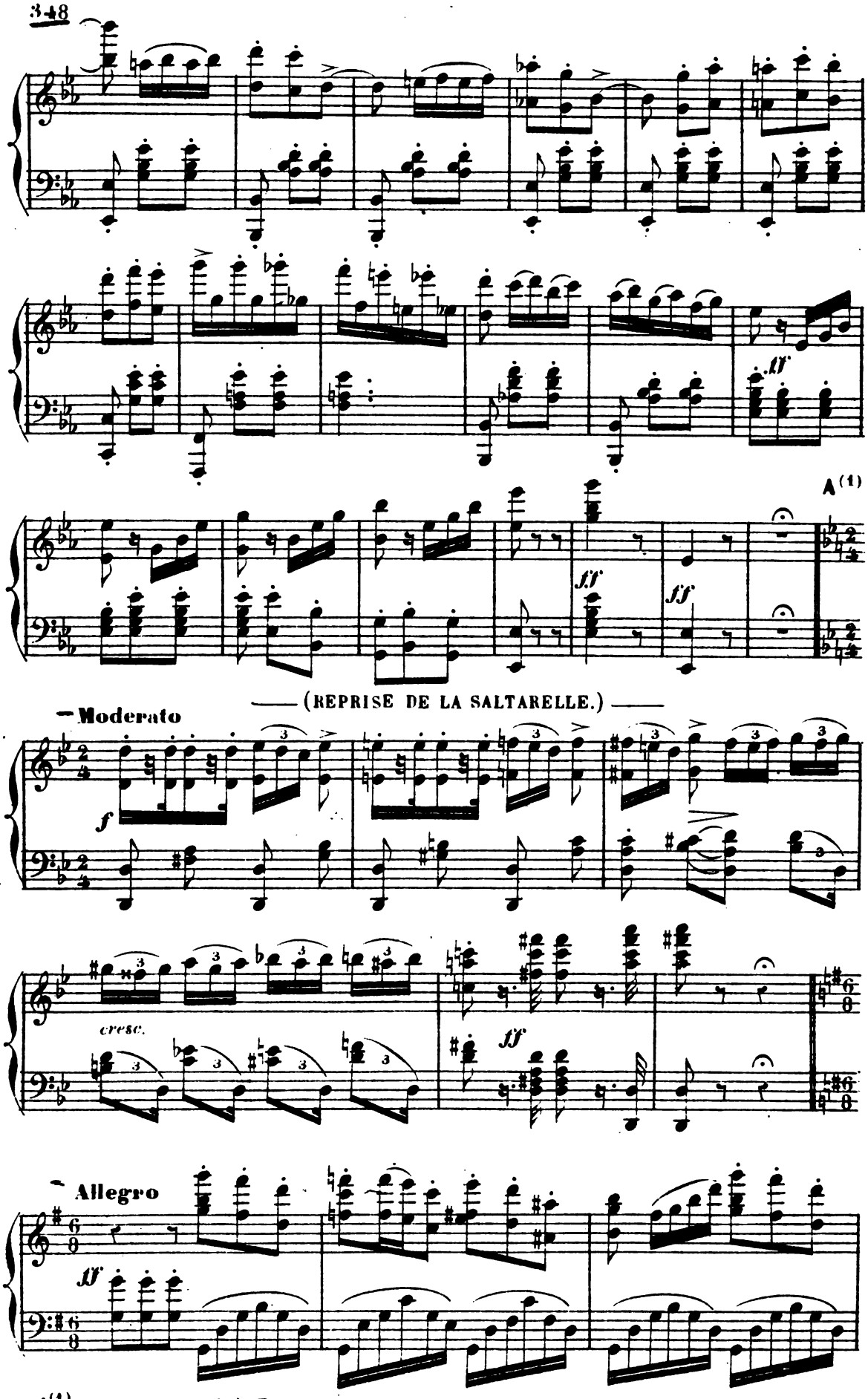

A(1) Coupure de A à B, page 368.

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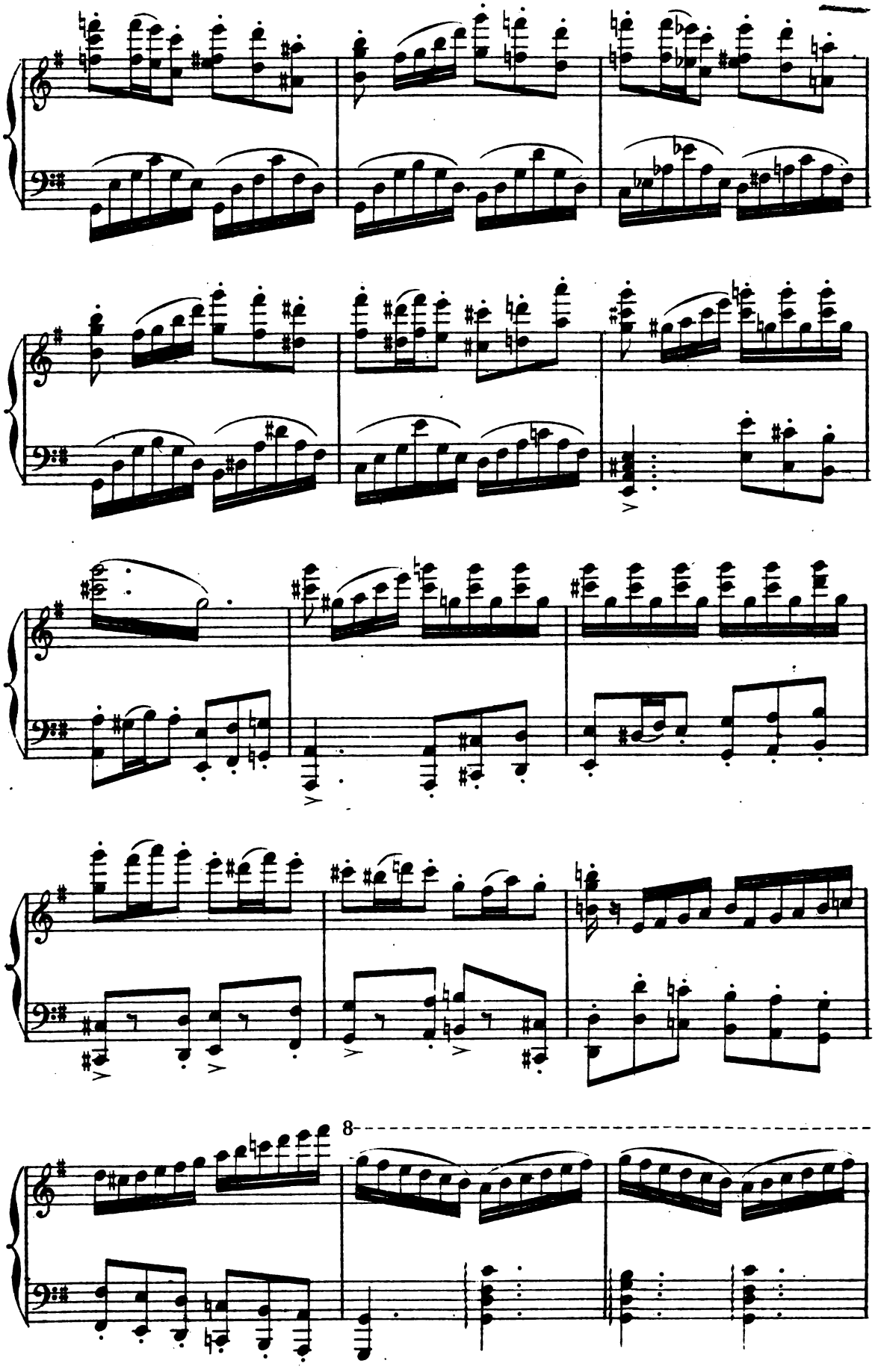

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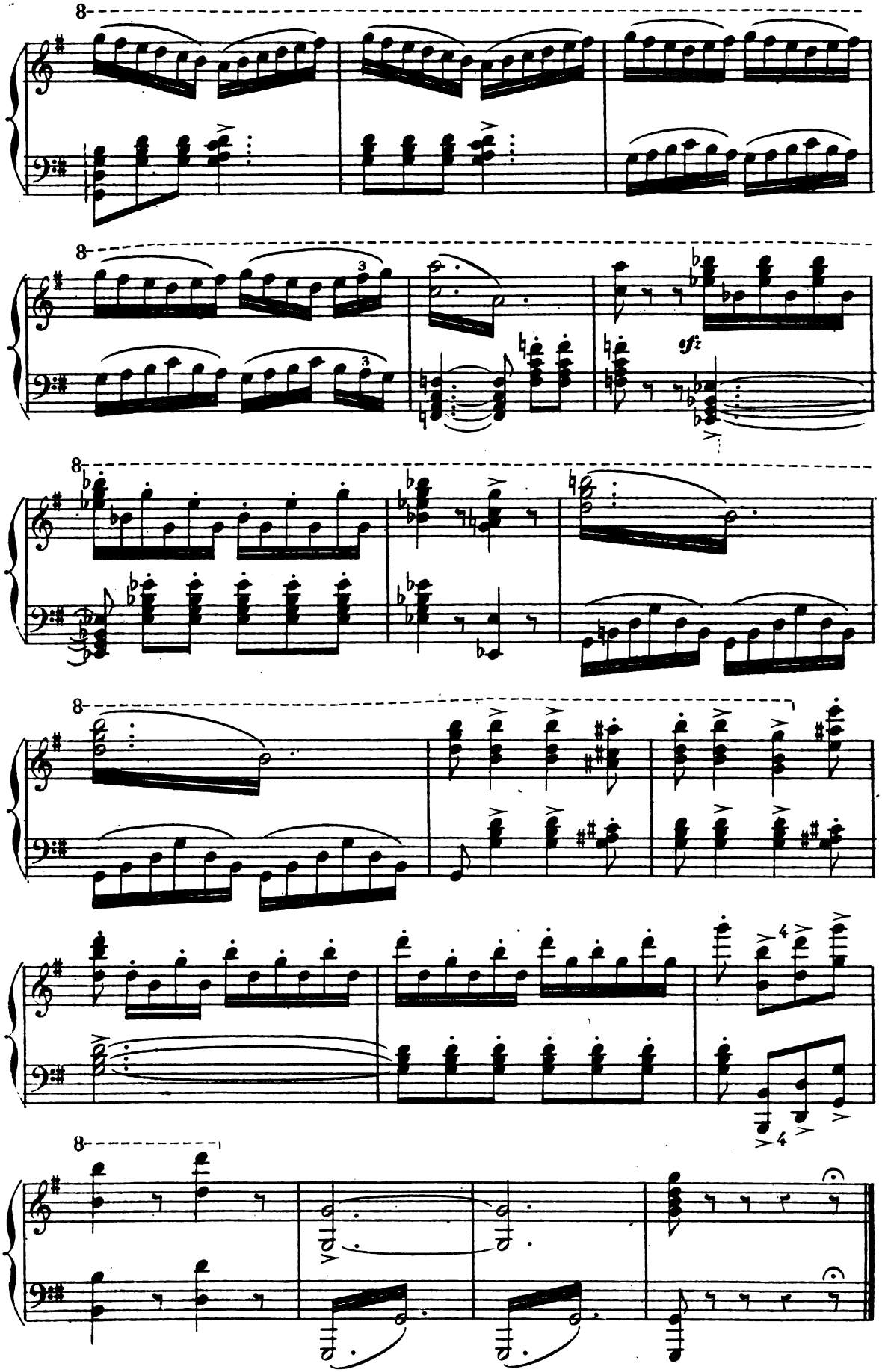

Fin des Airs de Ballet.

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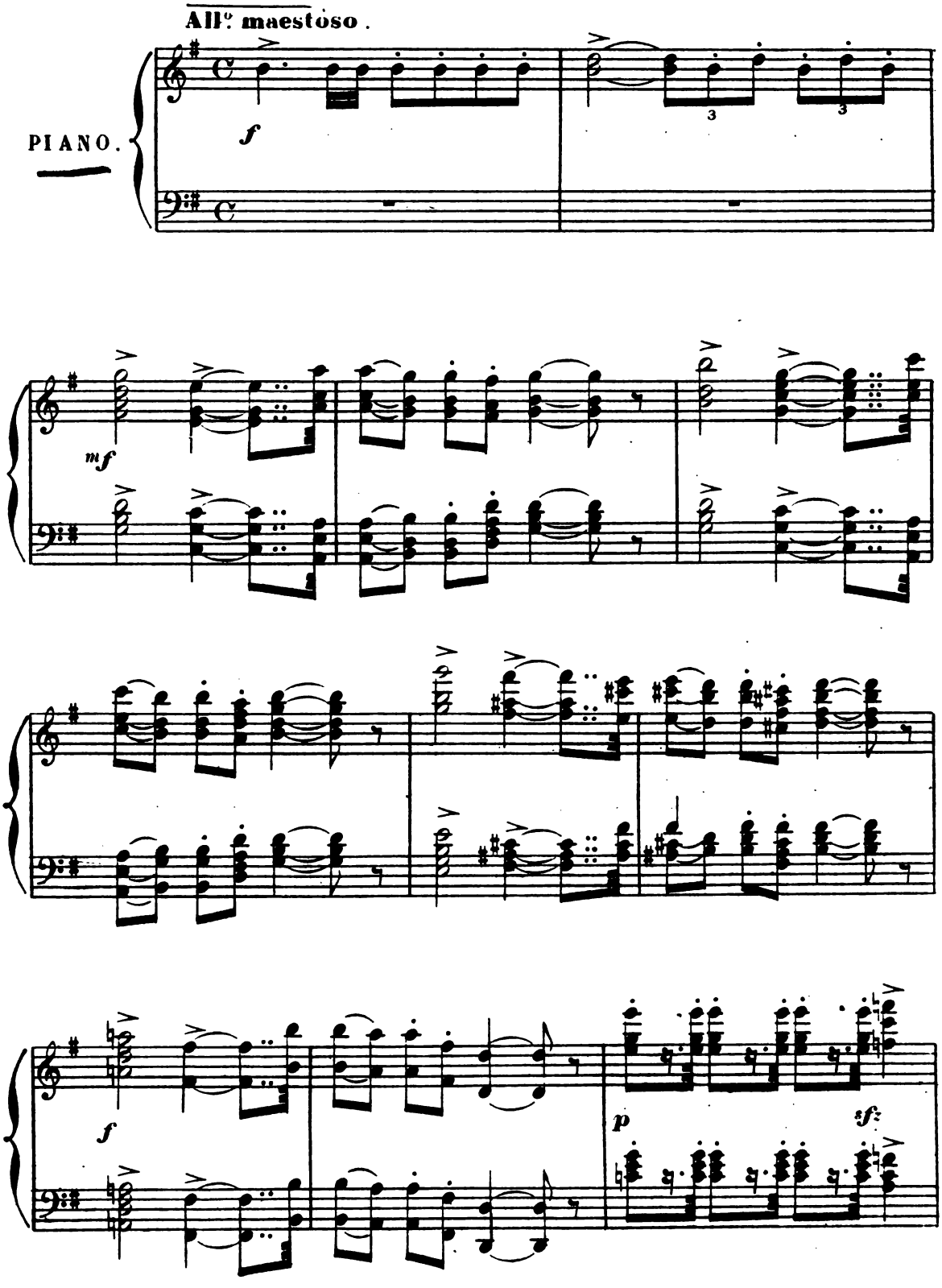
MARCHE DES BANNIÈRES.

All.o maestoso.

PIANO.



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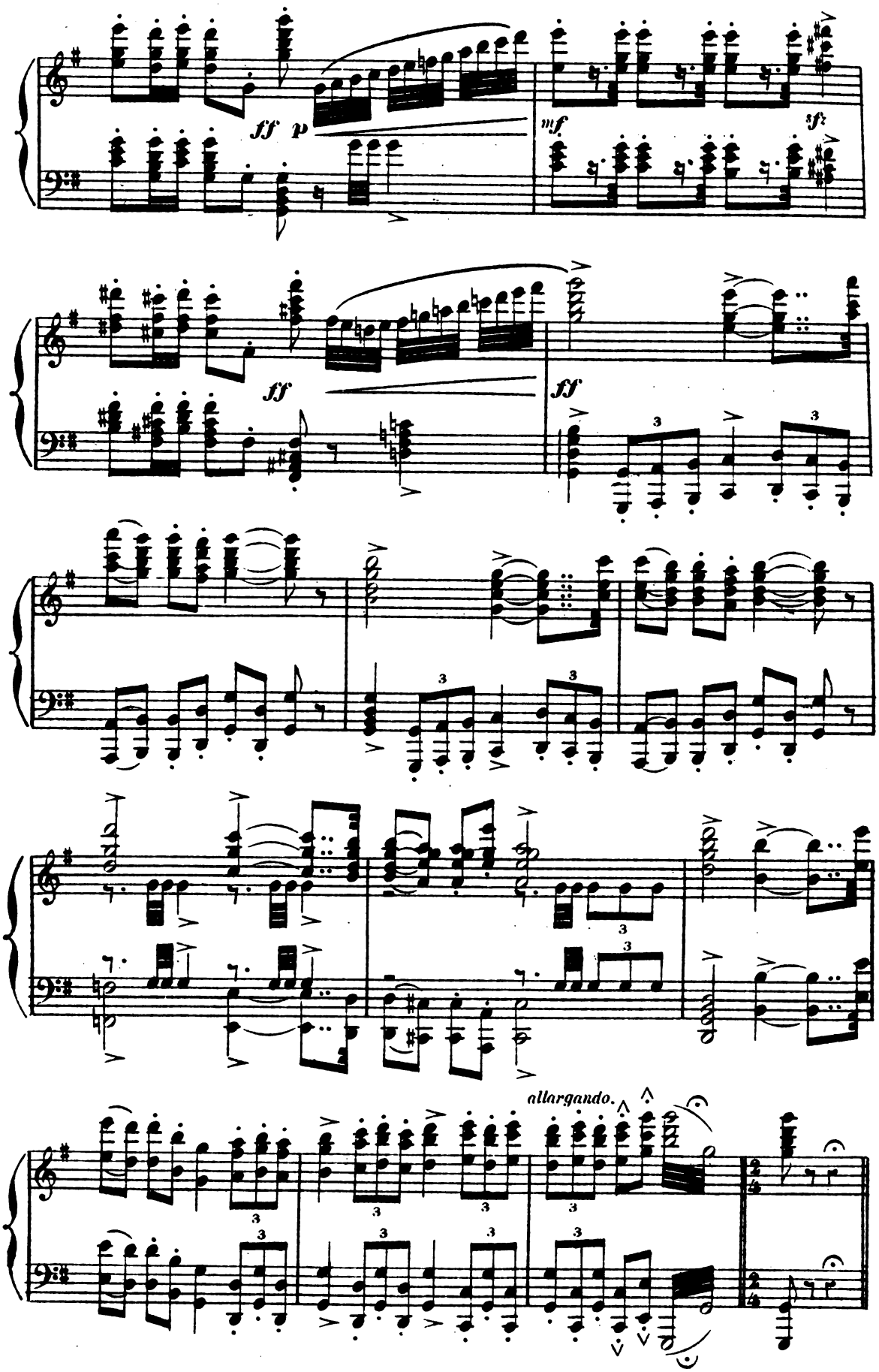

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— N° 15 —

A. RÉCIT _ B. SCÈNE _ C. AIR

A. RÉCIT (*)

— Allegro.

(Francesca fait quelques pas pour s'éloigner.)

FRANCESCA.

MALATESTA.

— Allegro.

PIANO.

p

— MALATESTA.

(Malatesta la retient.)

Récit.

Est - ce donc moi

p f

Récit.

M.

que vous fuyez, — ma - da - me? Est - ce pour Pa_o_lo que

(*) Pour le cas où l'air qui suit (Page 358) serait transporté au second acte (à la place du récit de Malatesta, pages 221 et 222) il faudrait alors placer ce récit (Page 353) après la page 279 du 3e Acte et, de plus, supprimer les six premières pages du Final de ce 3e Acte en passant immédiatement de la fin de la Sevillana (Page 348) à la page 368 dudit Final, ainsi que cela se fait à l'Opéra. —

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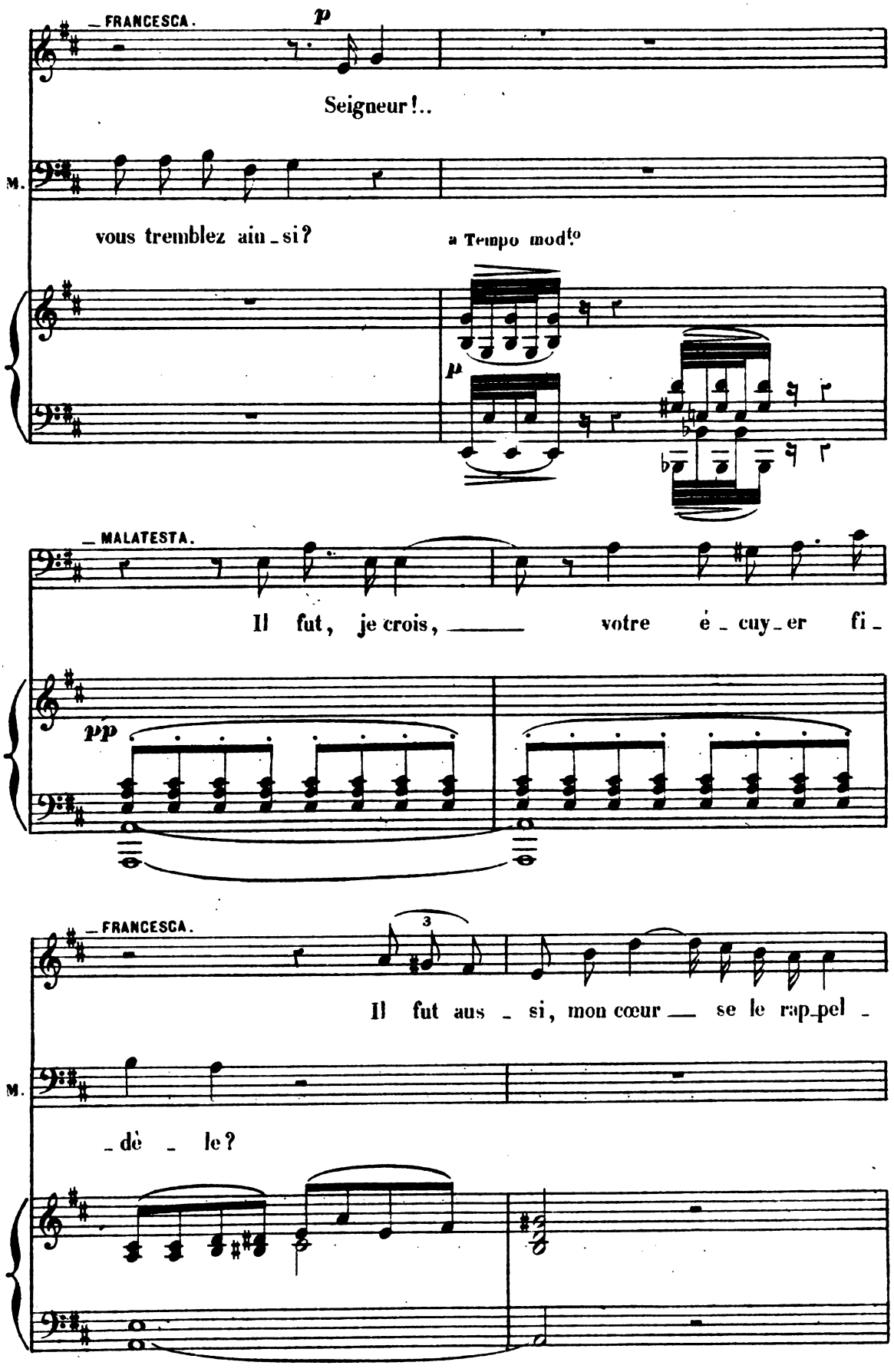

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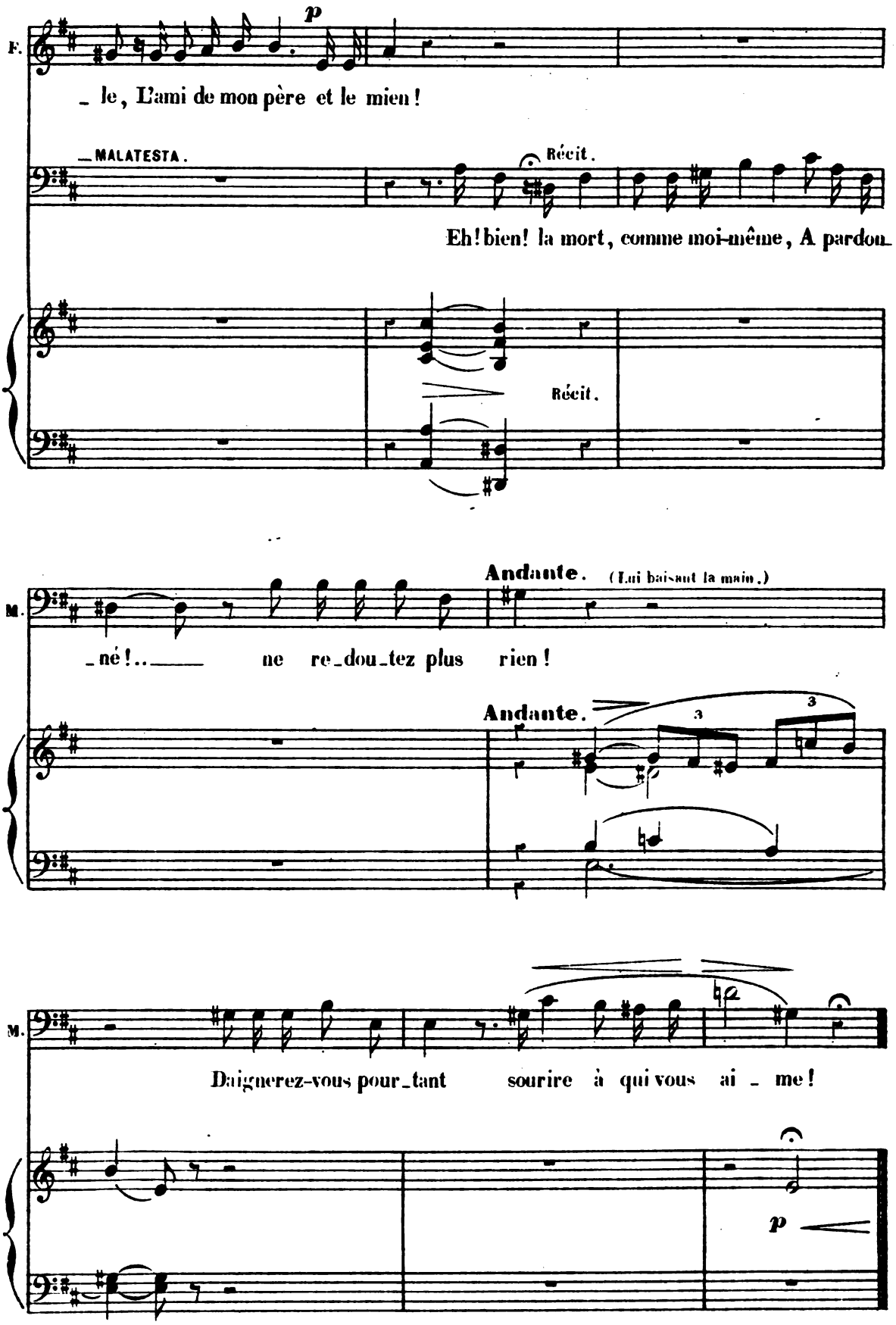

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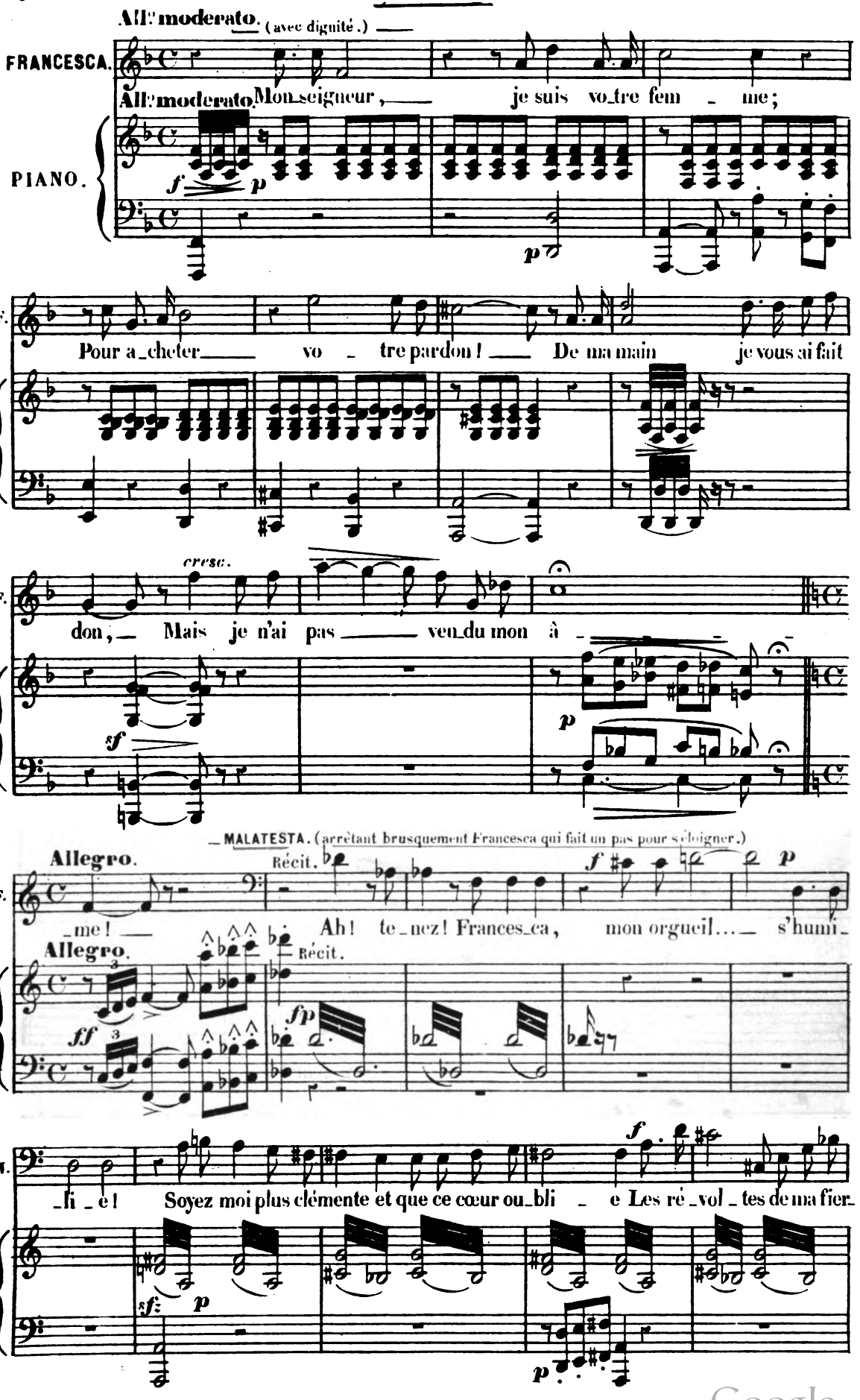
B. SCÈNE



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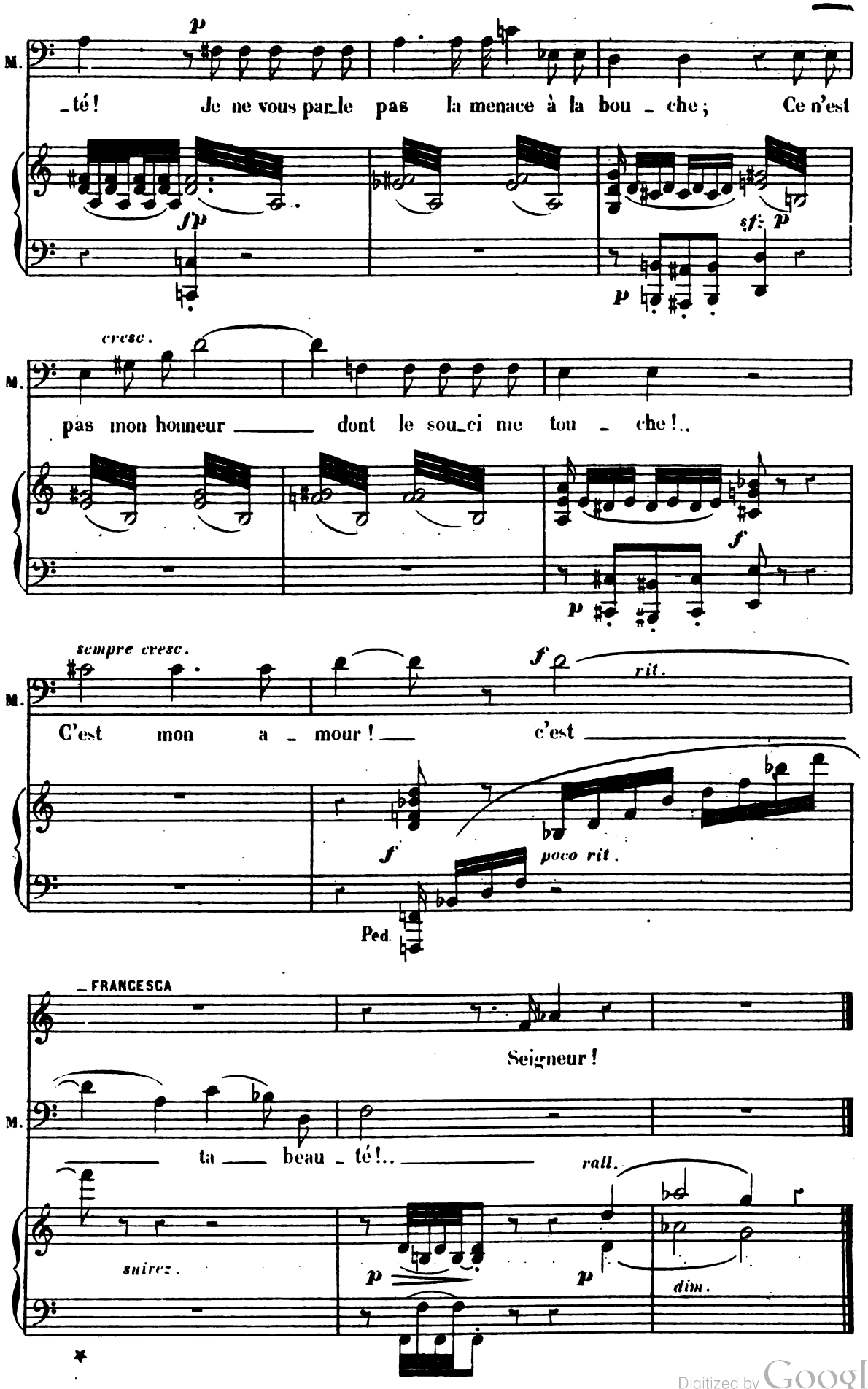

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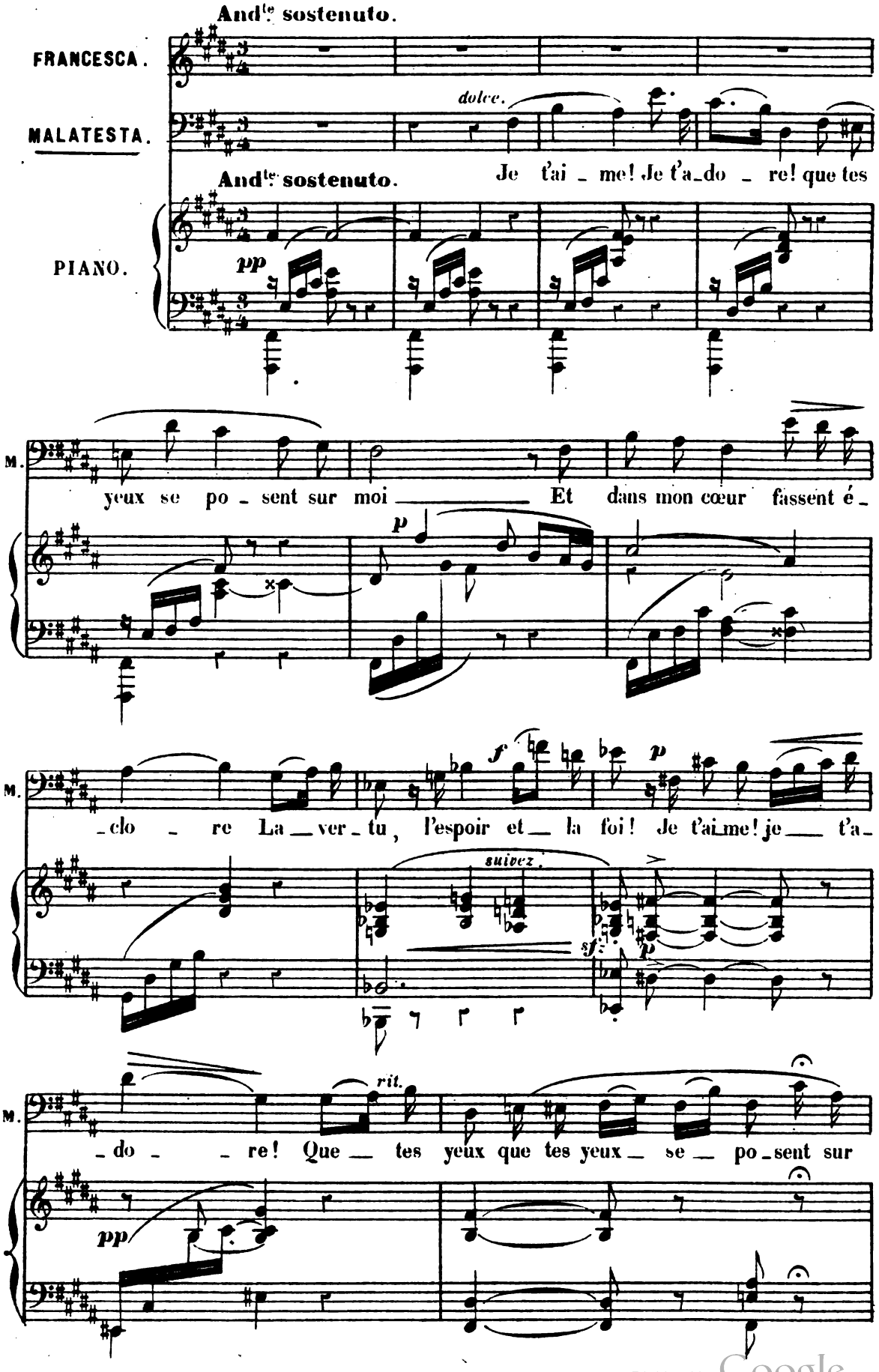
C. AIR ET SCÈNE



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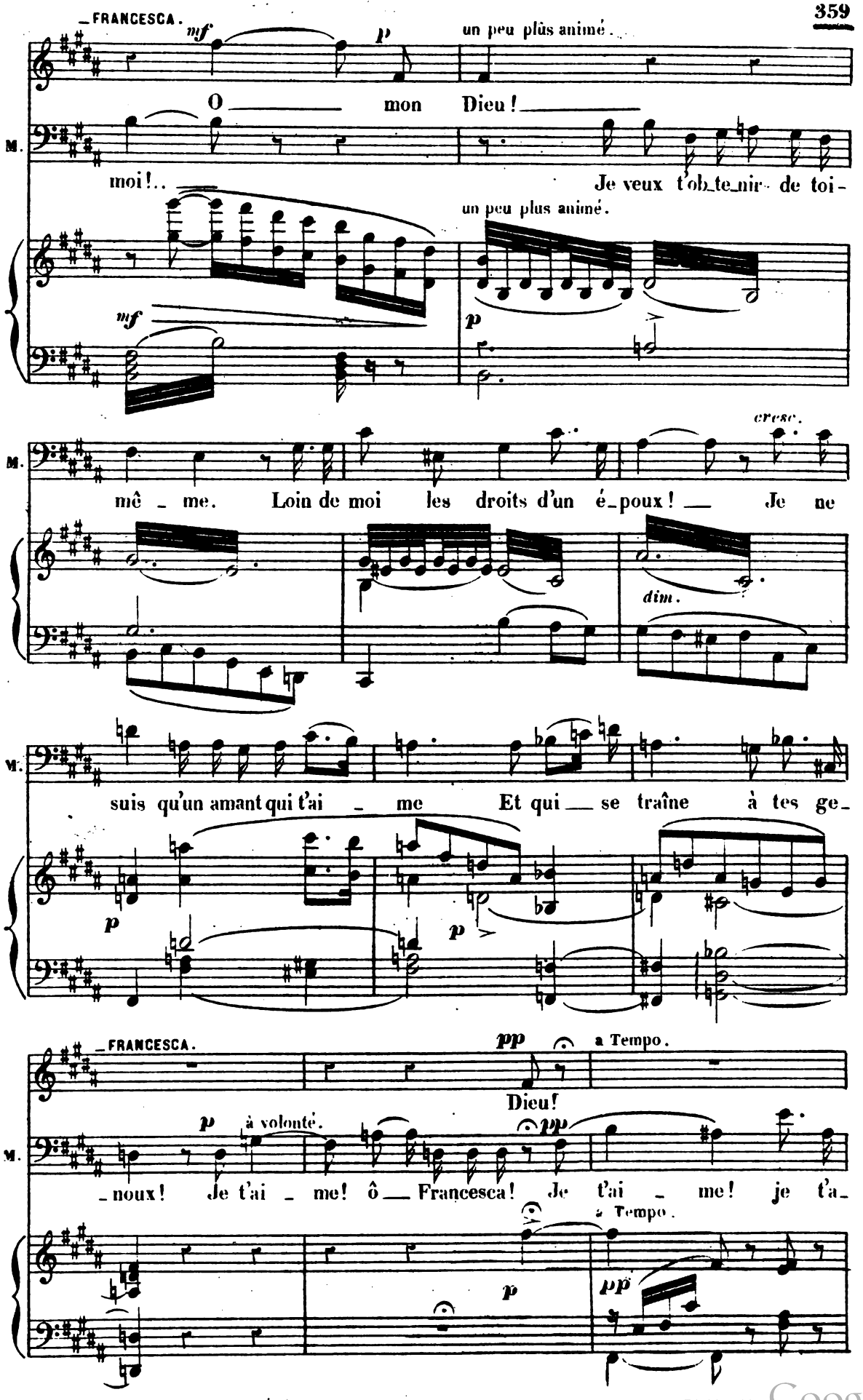

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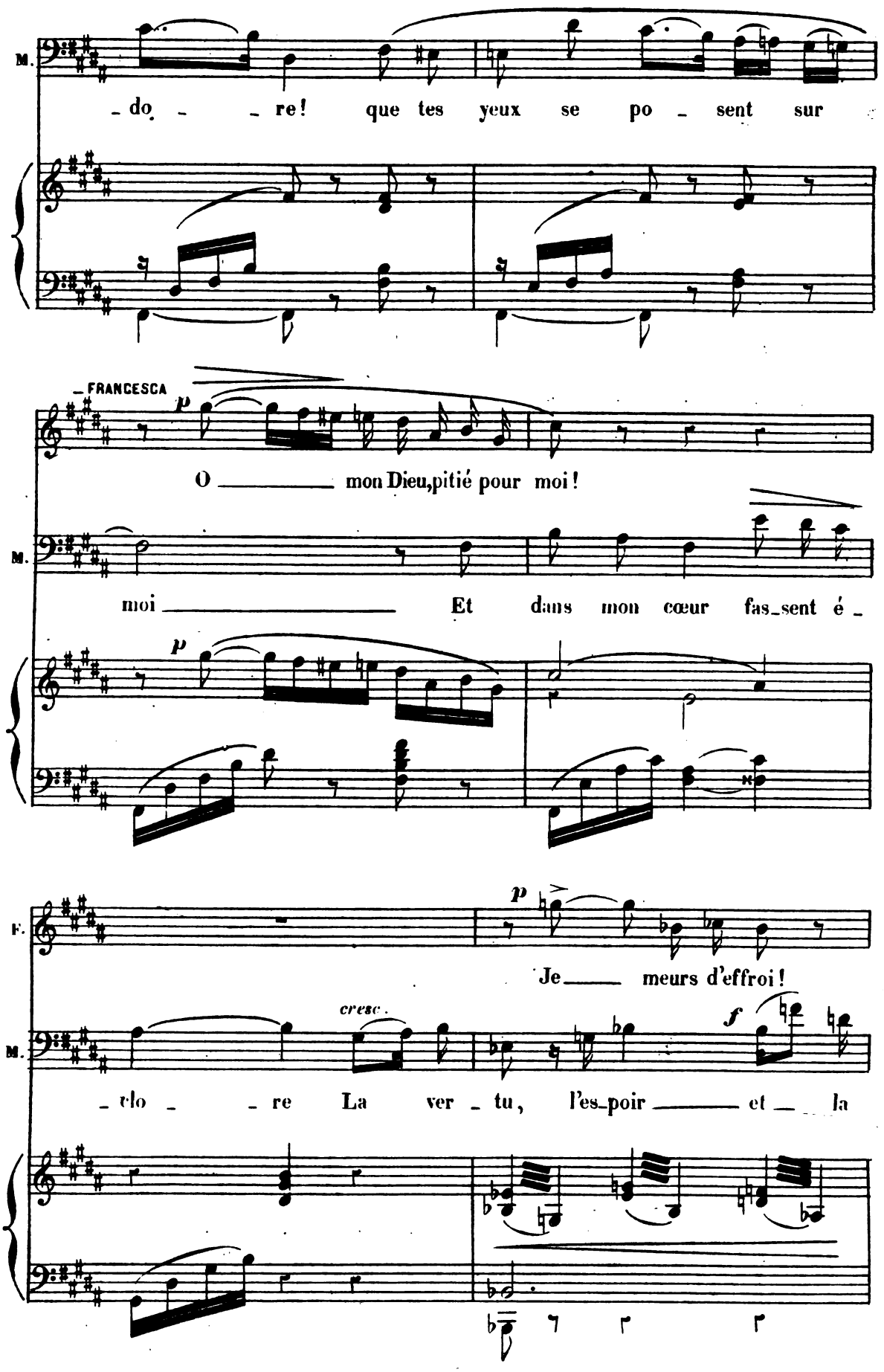

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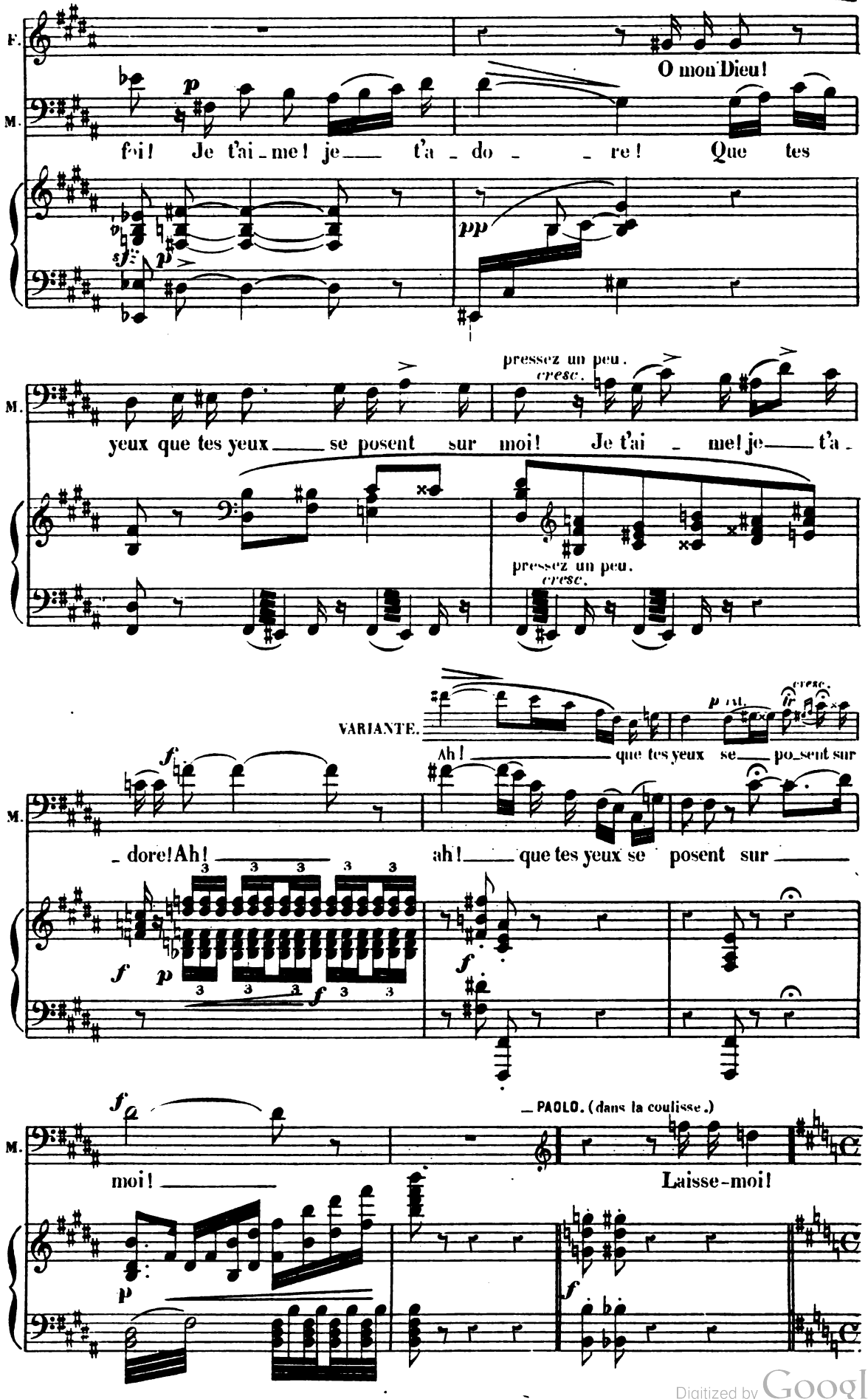

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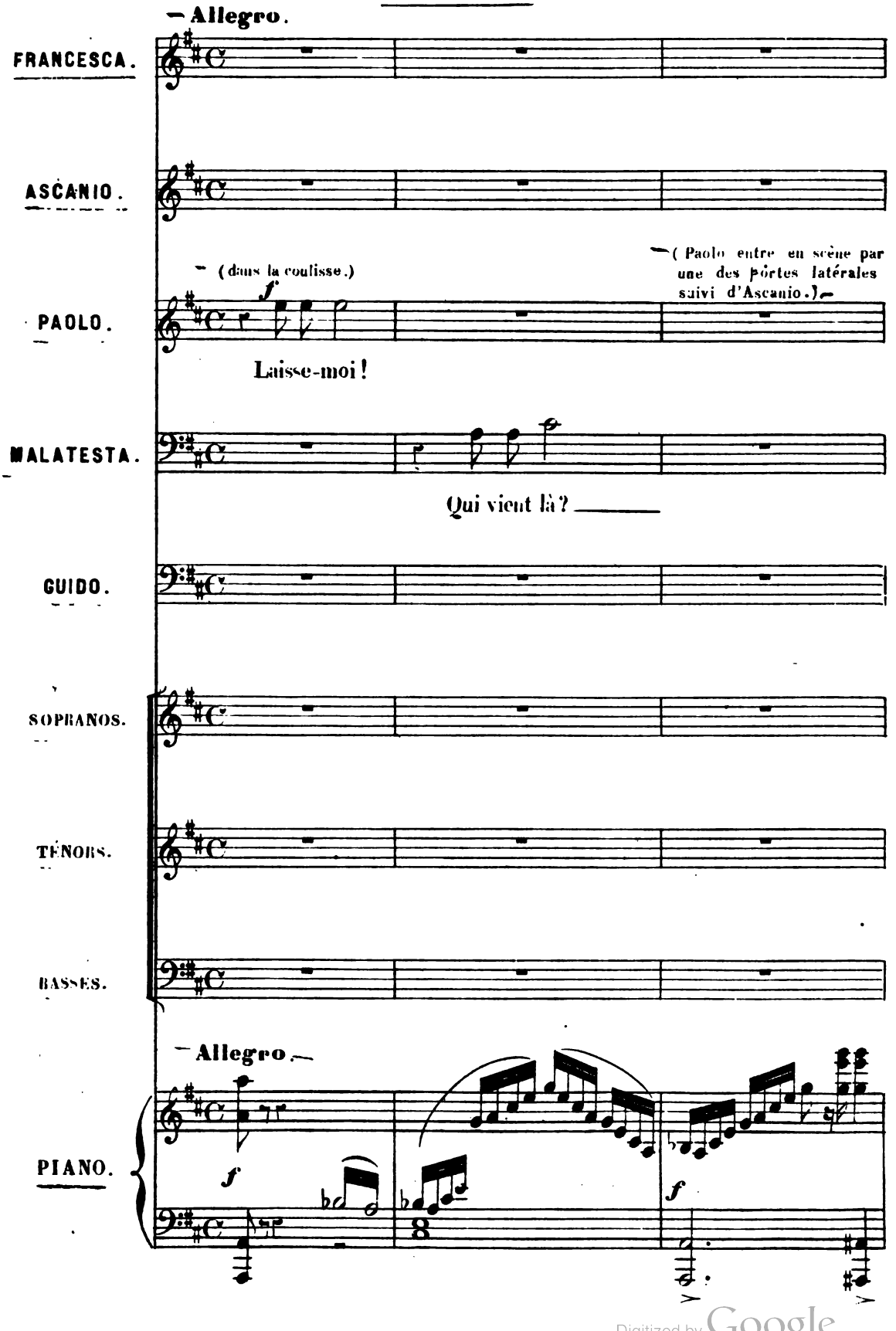
N° 16

FINAL

A. INTRODUCTION — B. LE MESSAGE — C. RÉCIT, CHŒUR ET ENSEMBLE GÉNÉRAL.

A. INTRODUCTION



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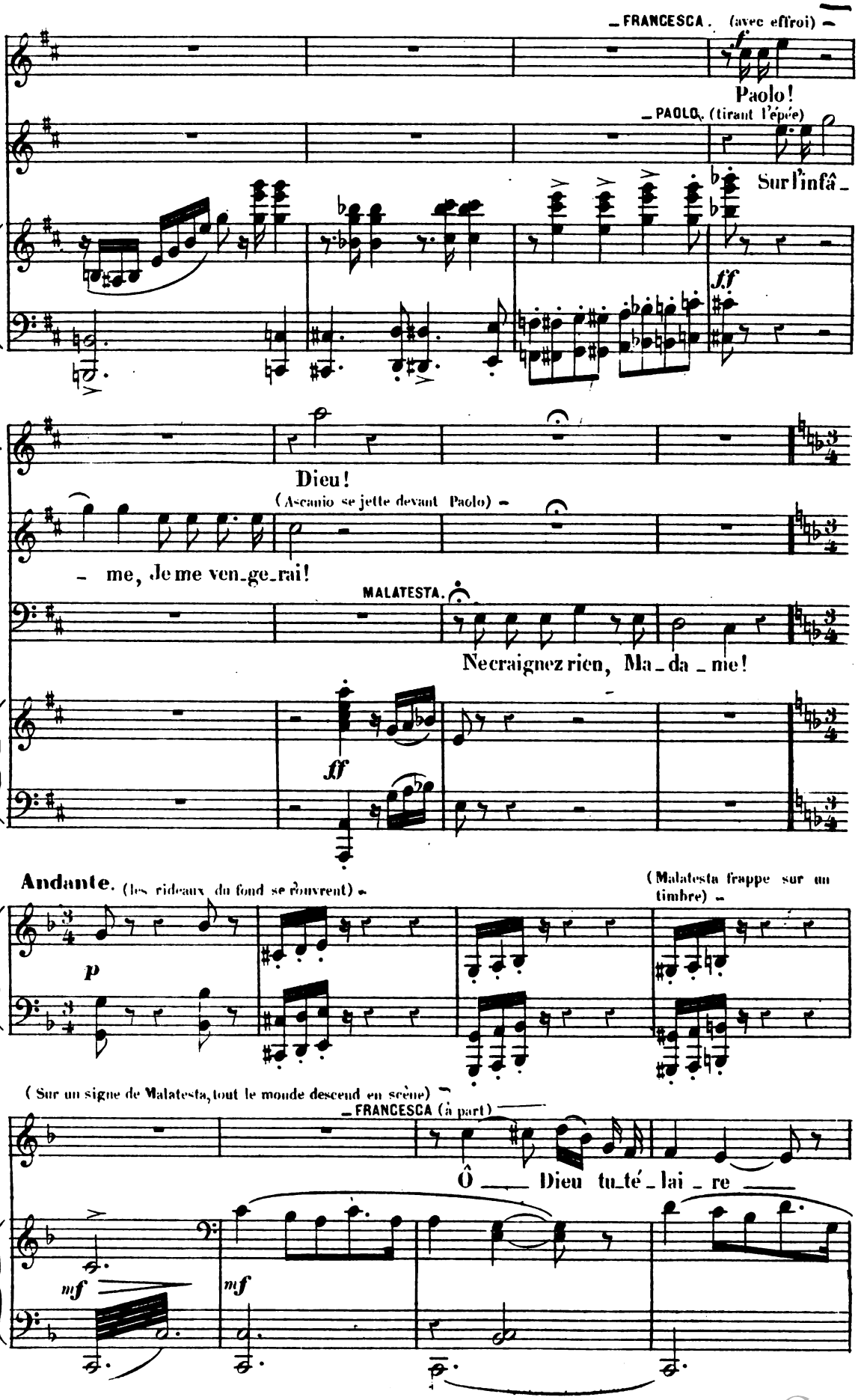

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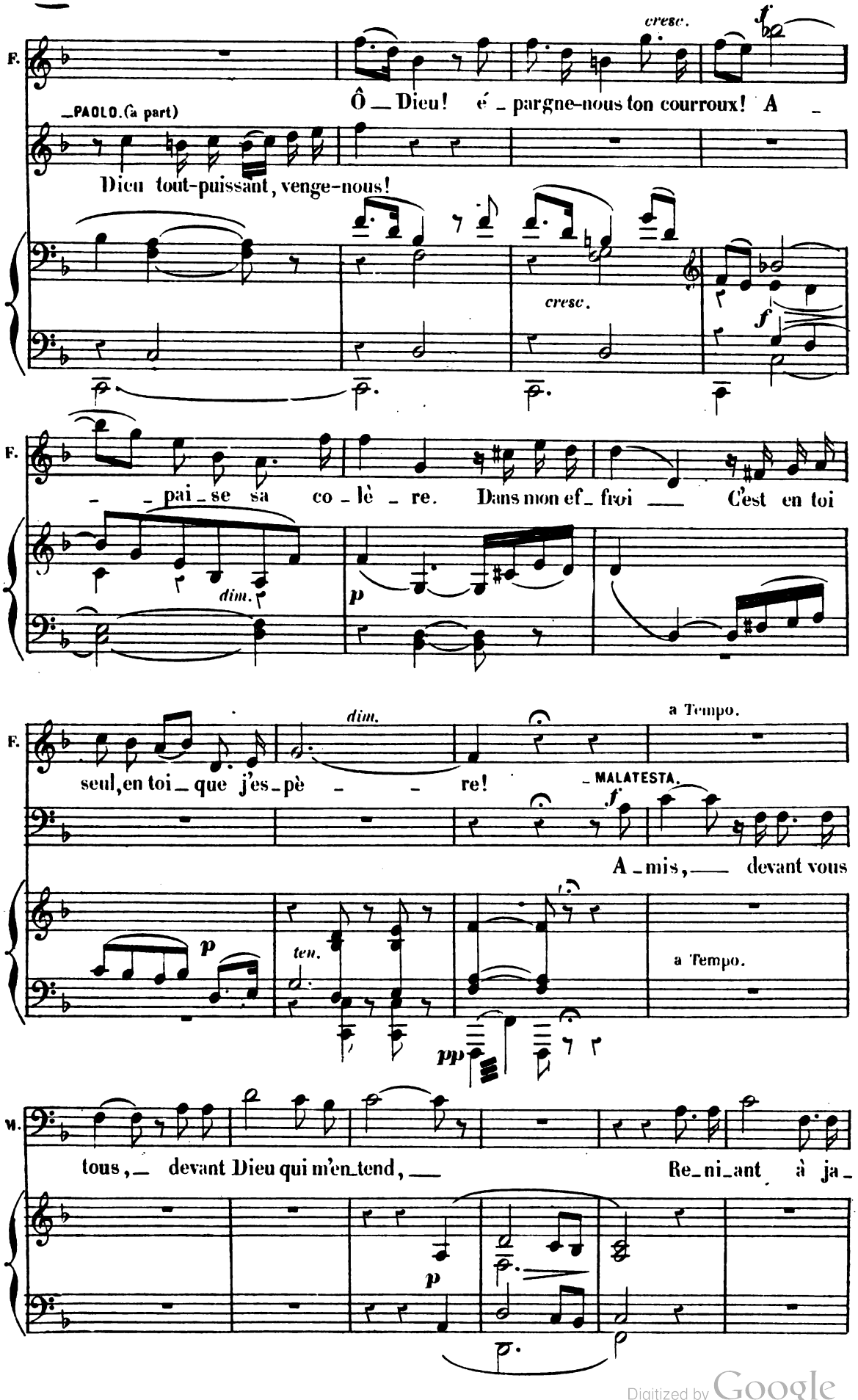

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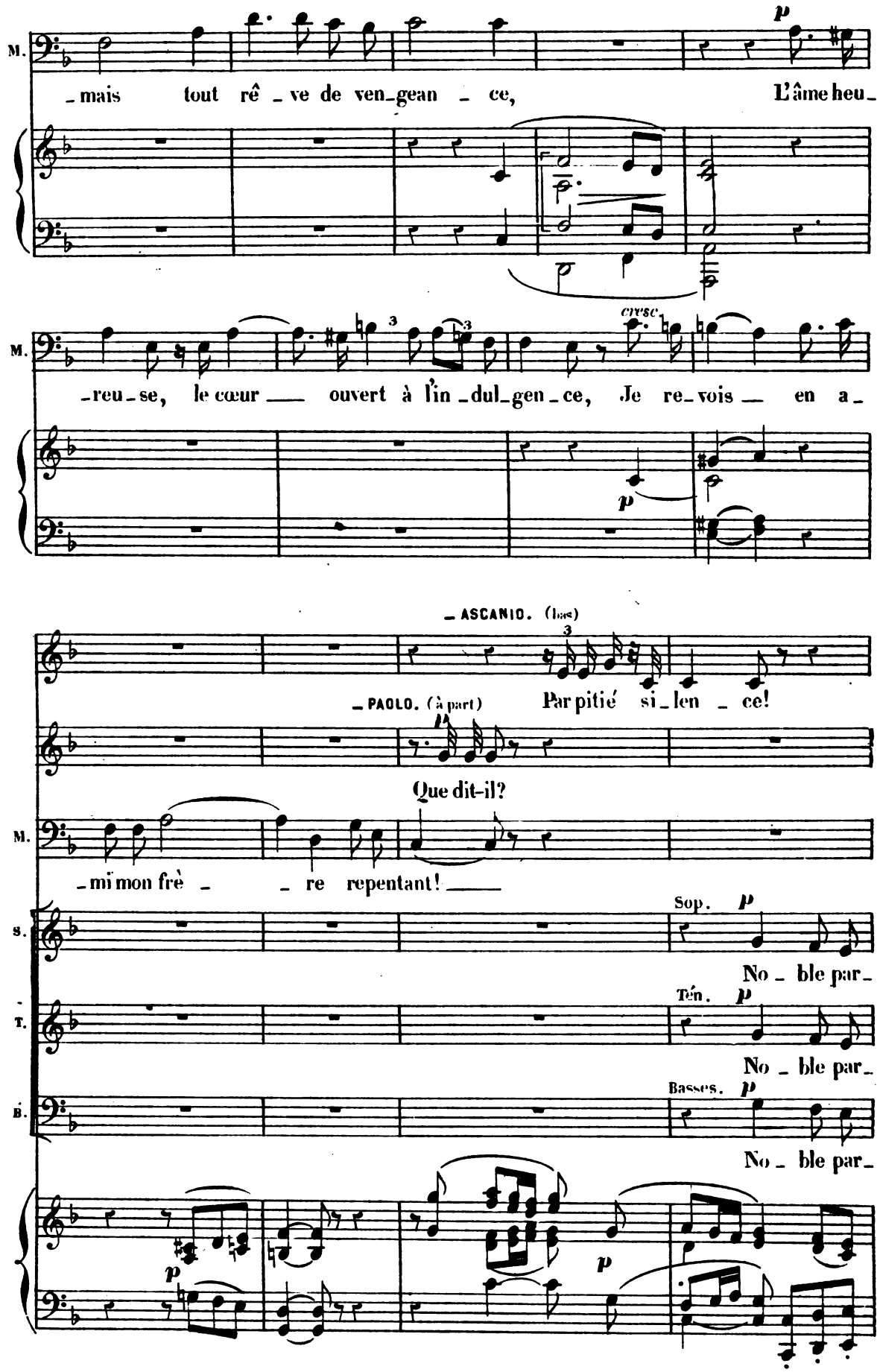

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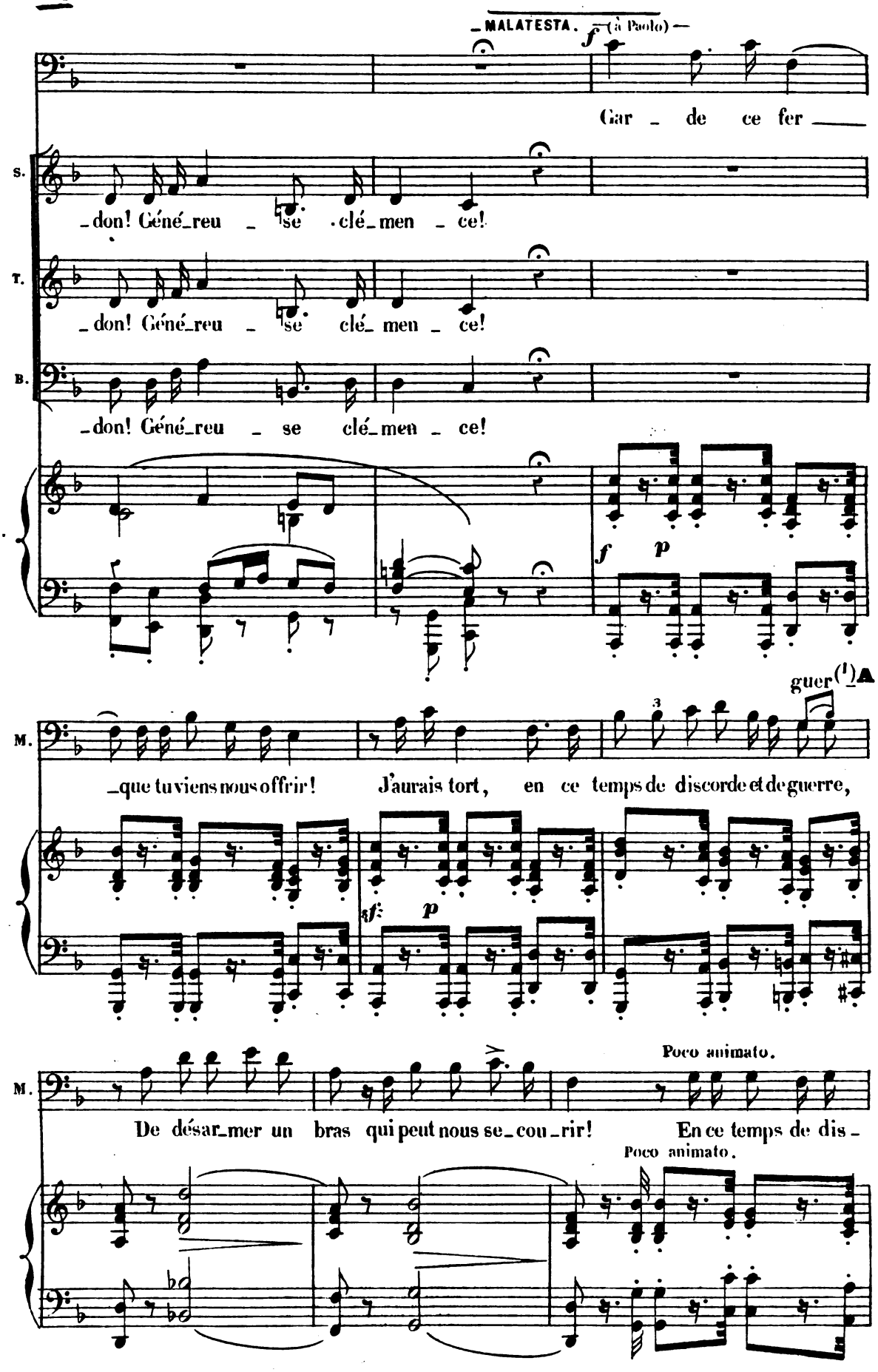

(1) Coupure théâtrale de A à B

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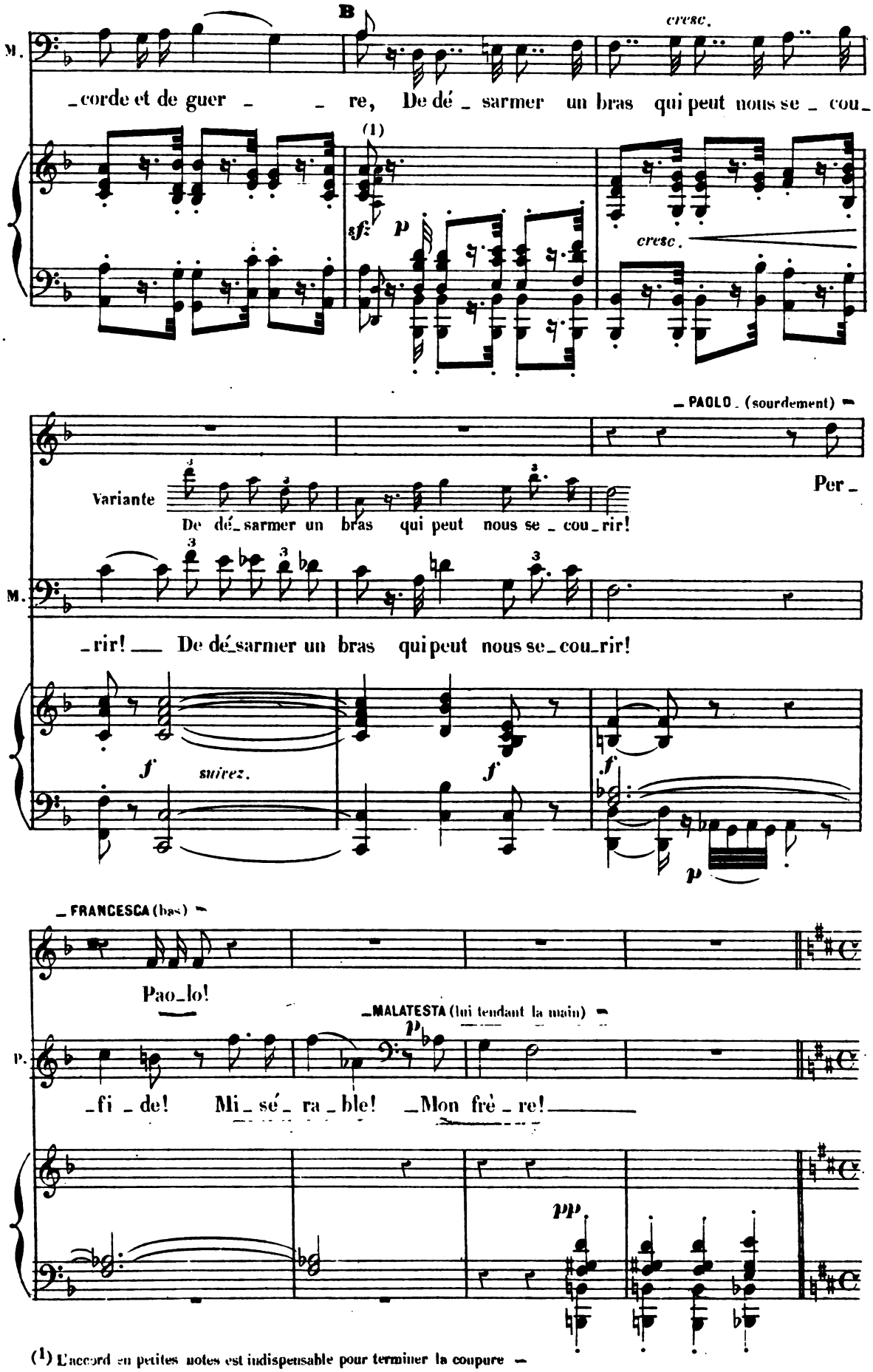

(1) L'accord en petites notes est indispensable pour terminer la coupure

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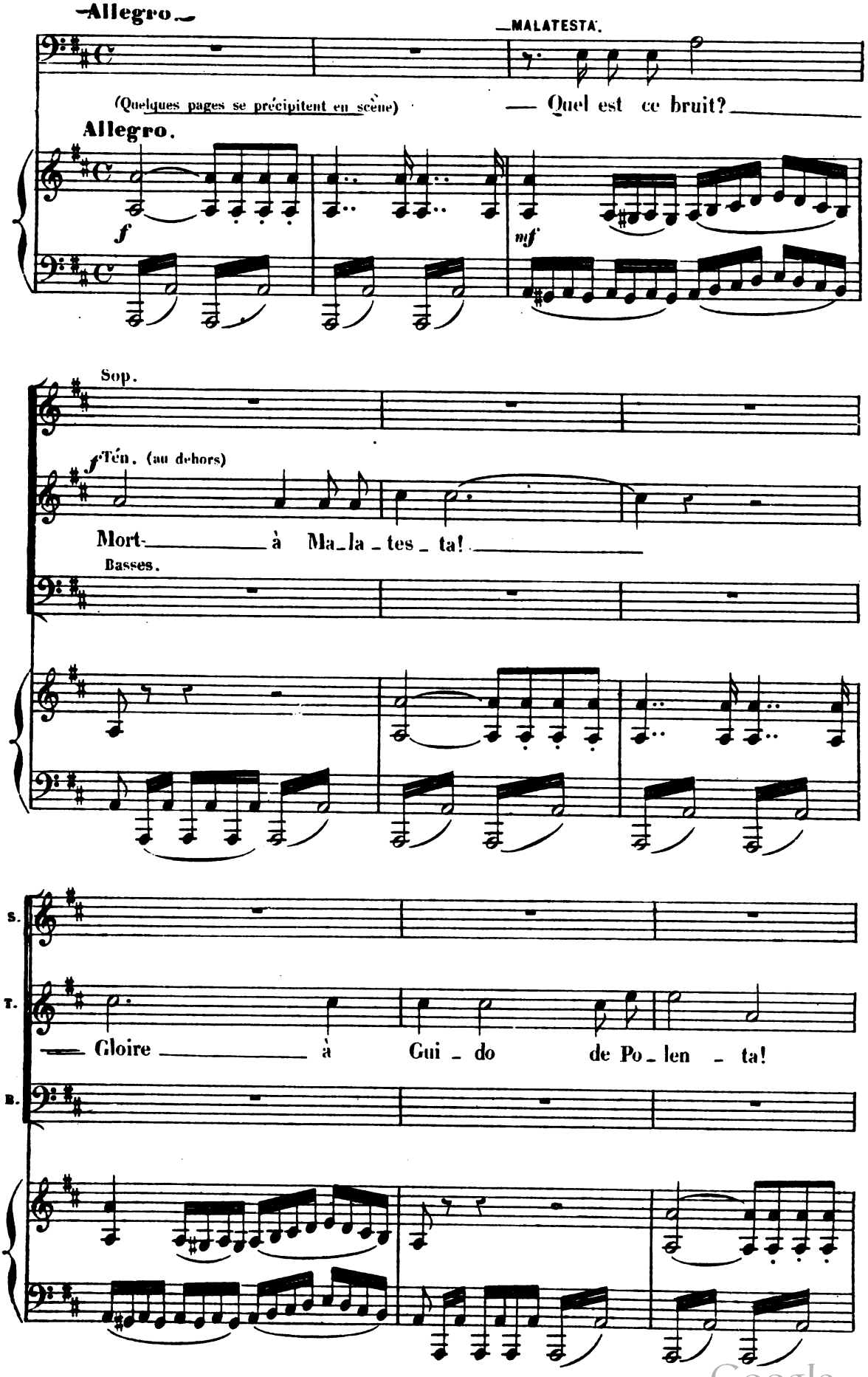

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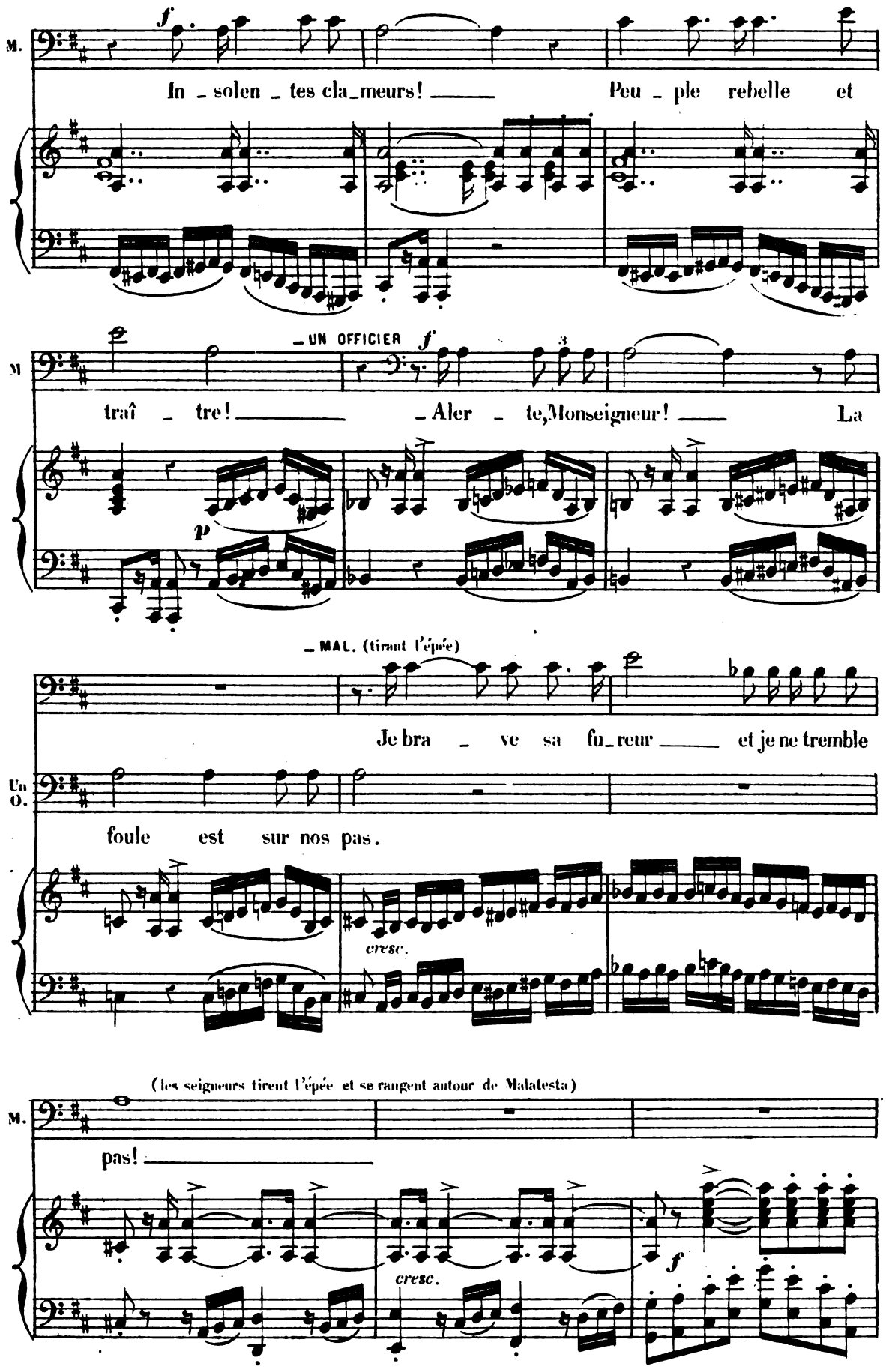

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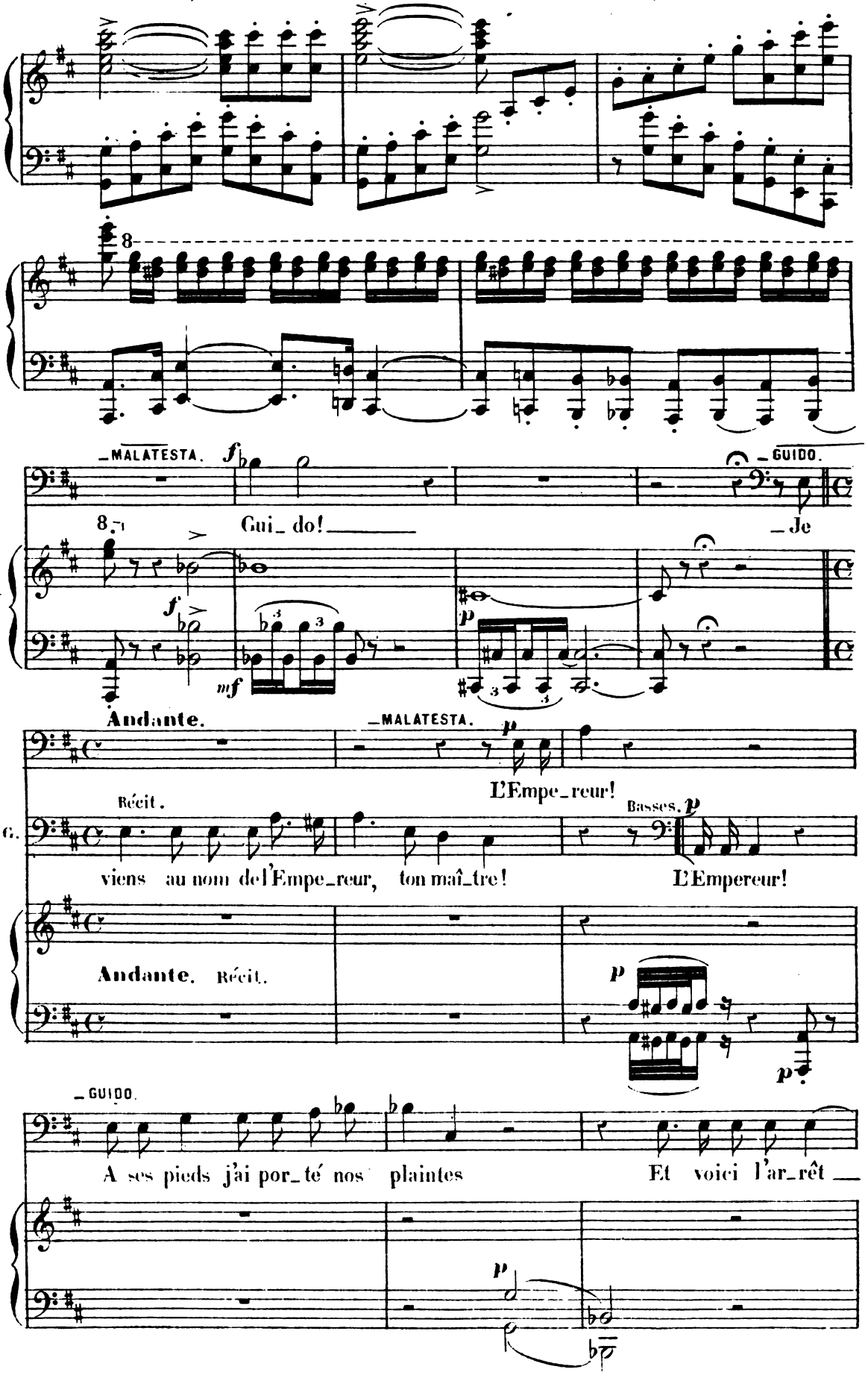
(Guido entre en scène, suivi d'une escorte de chevaliers allemands et d'une foule de bourgeois et d'artisans)



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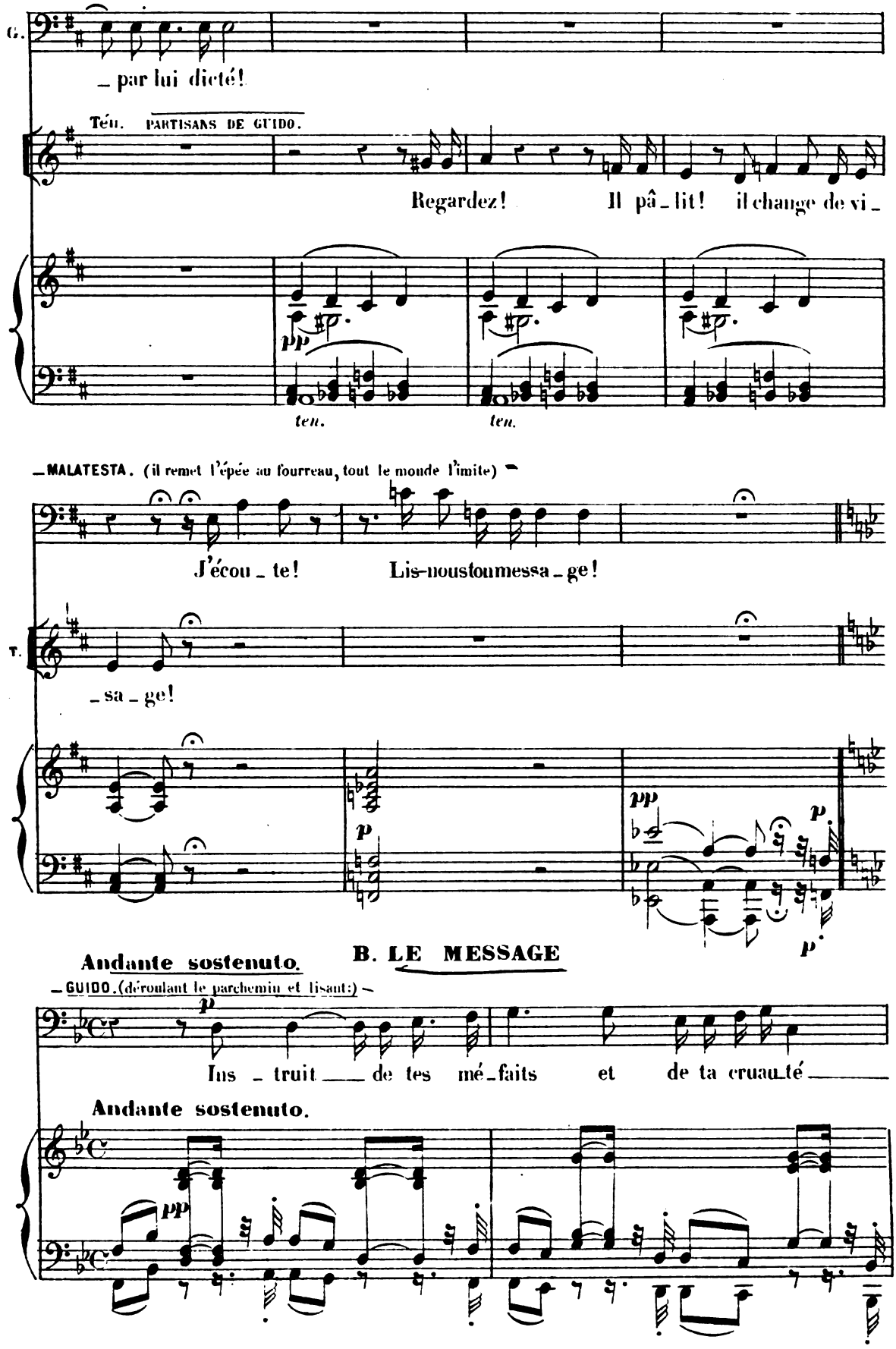

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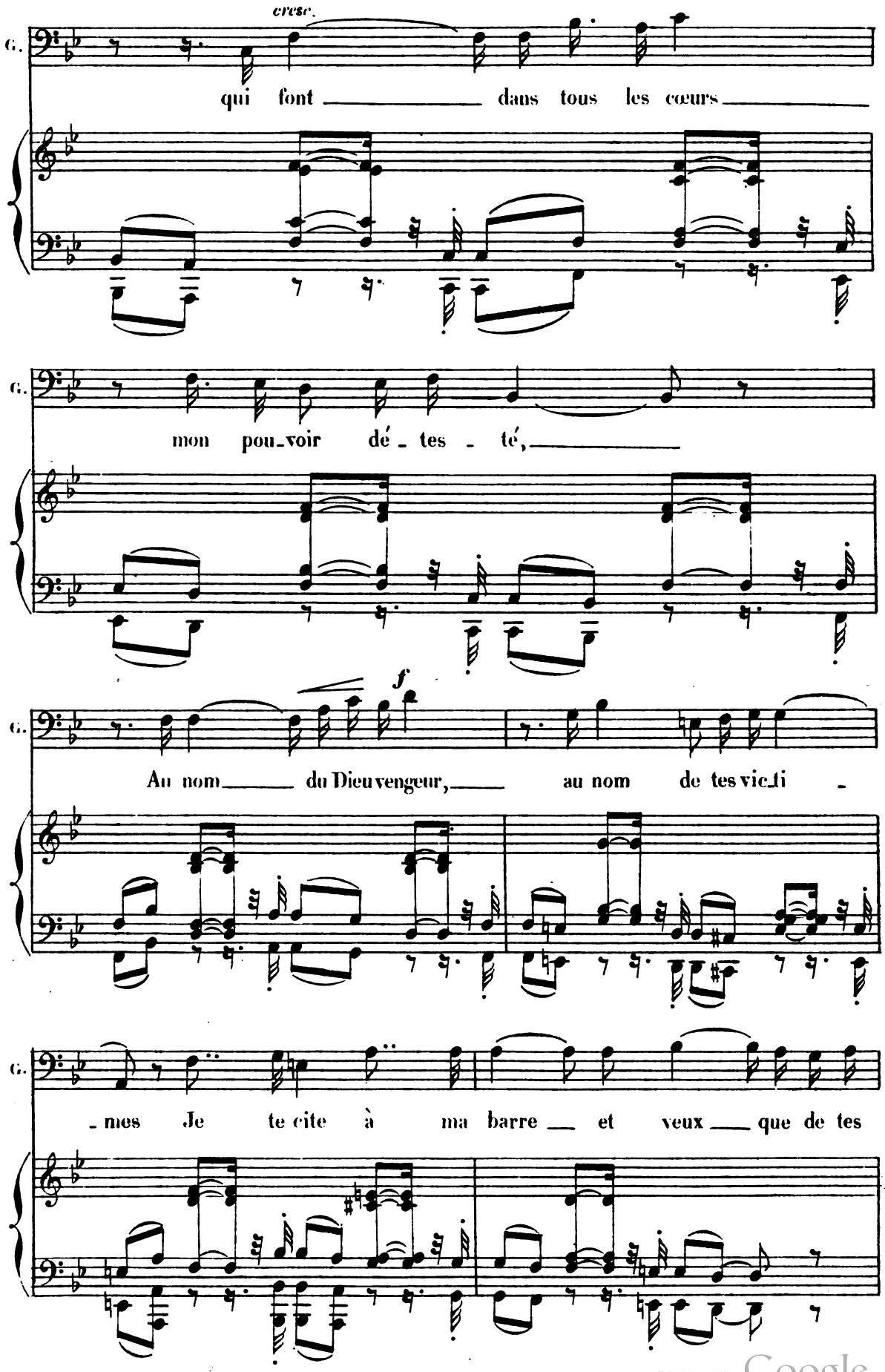

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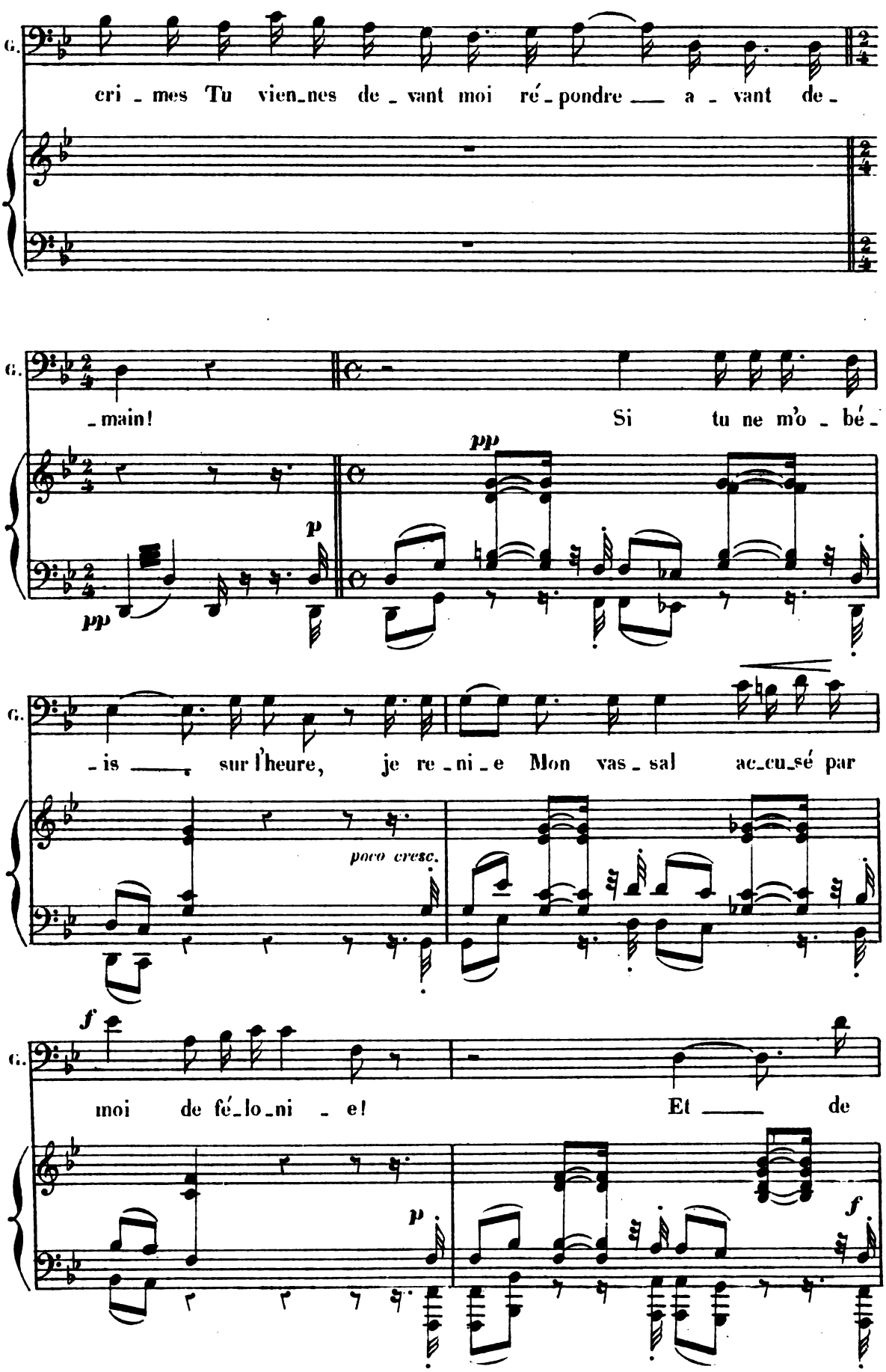

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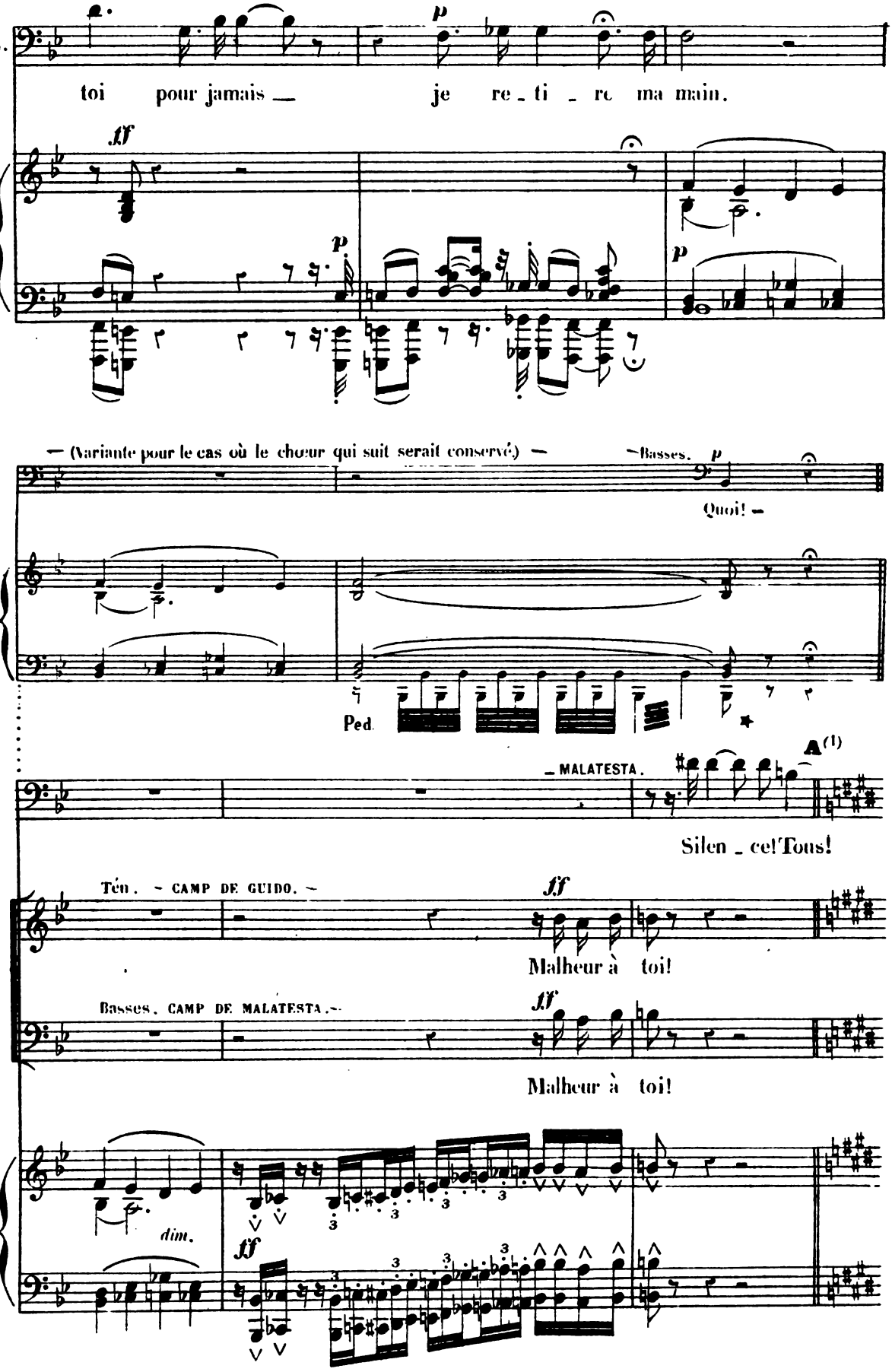

(1) Coupure ad lib. du chœur suivant de **A** à **B** page 384.

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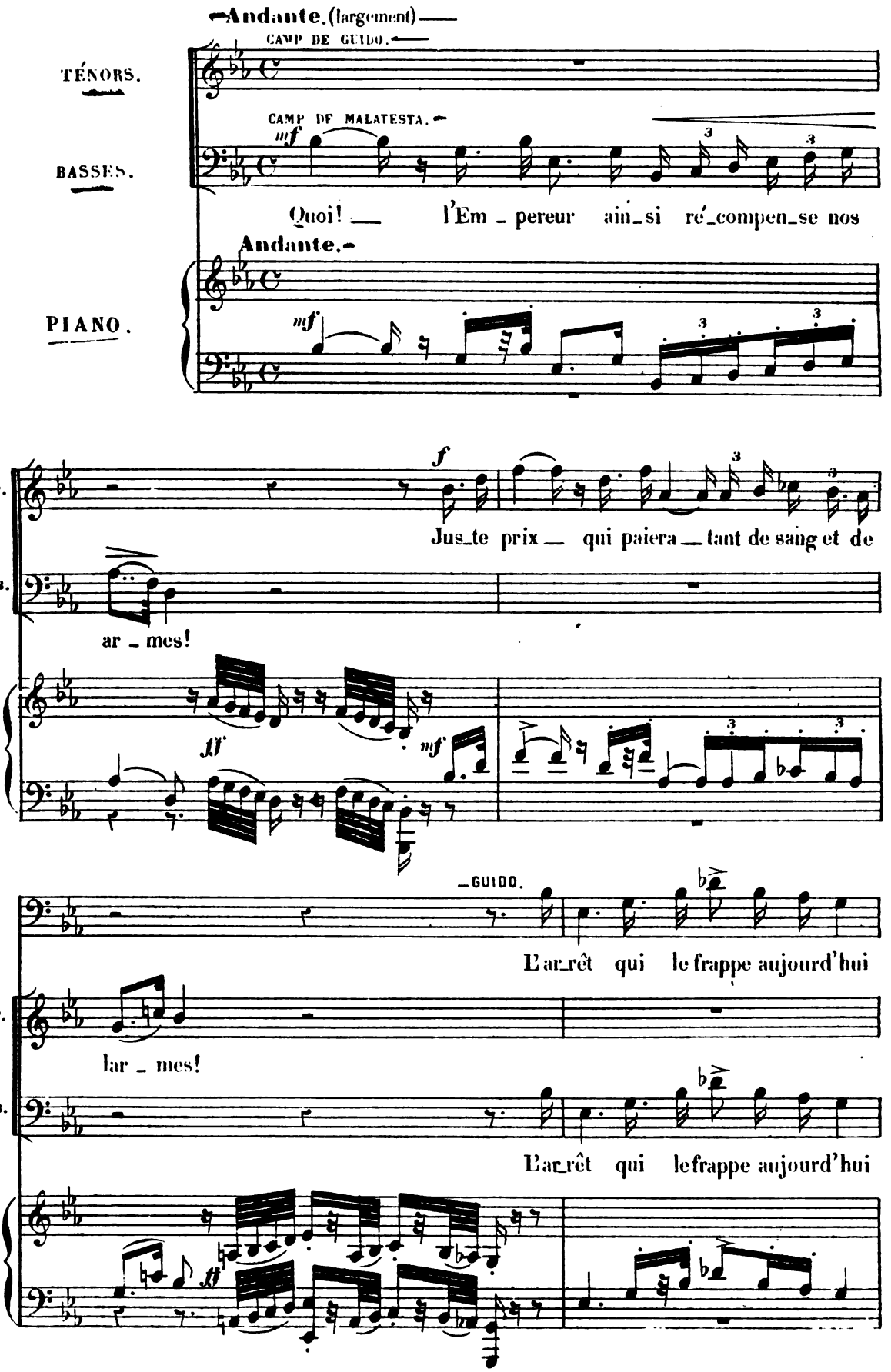
C. CHŒUR ET ENSEMBLE GÉNÉRAL.



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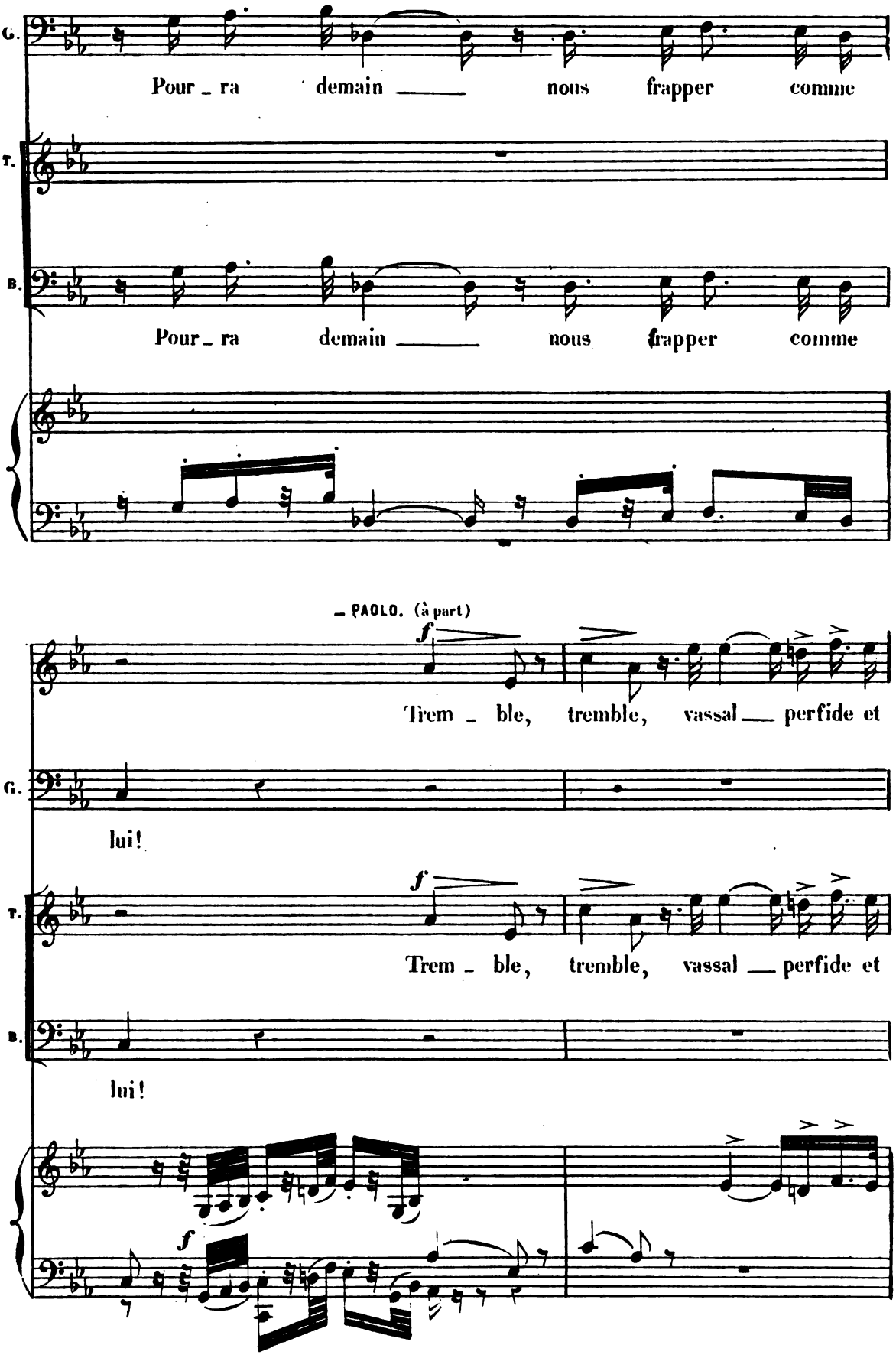

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P. traî - - tre, Et courbe-toi sous la main de ton

T. traî - - tre, Et courbe-toi sous la main de ton

B.

ff

— FRANCESCA. (à part) p

J'ai peur! —

P. maî - tre!

— MALATESTA. p (regardant les partisans avec mépris) —

Quelle fureur!

T. maî - tre!

B. mf

Insul-tez à notre sort! Insul-

f p p

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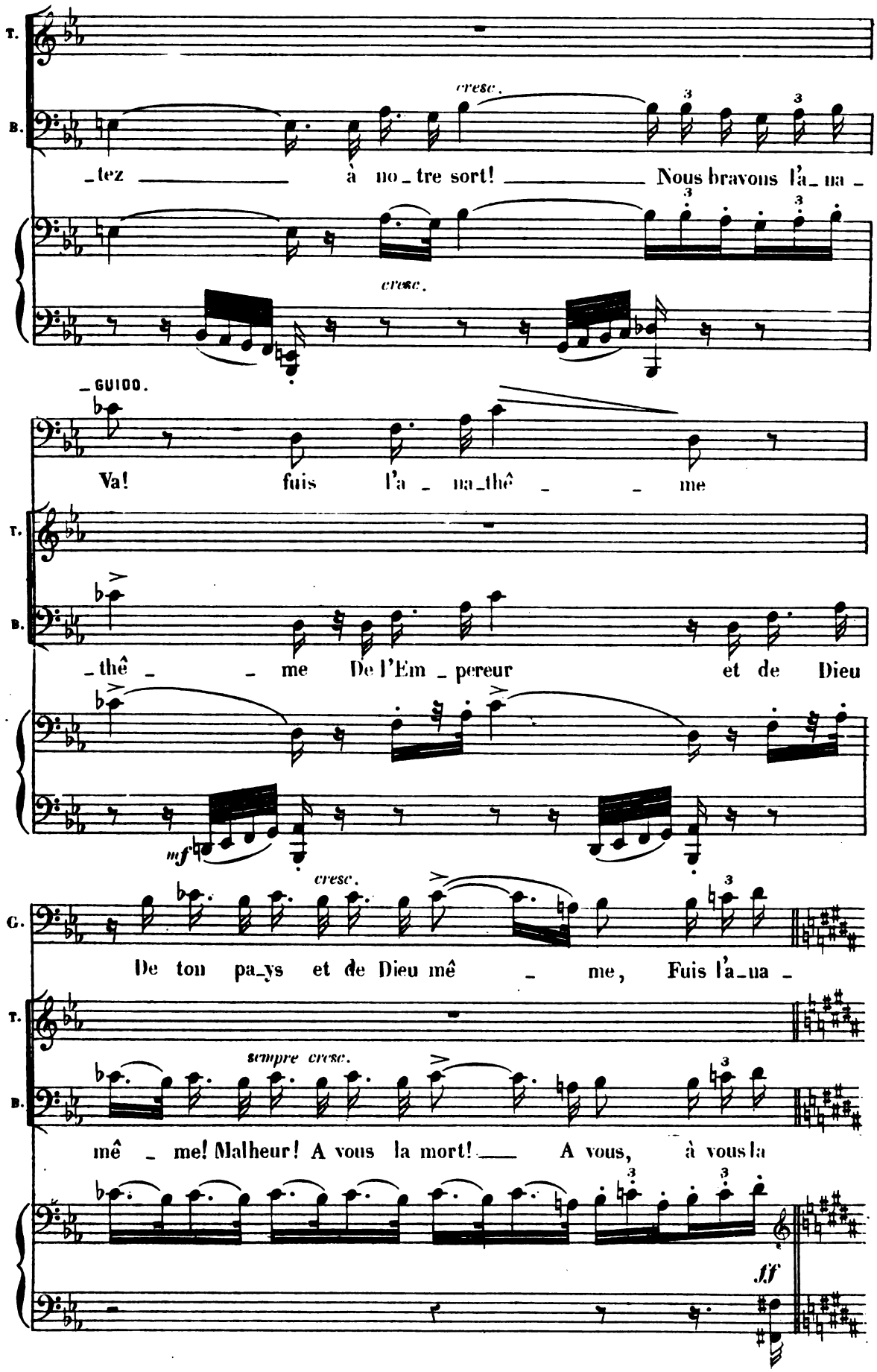

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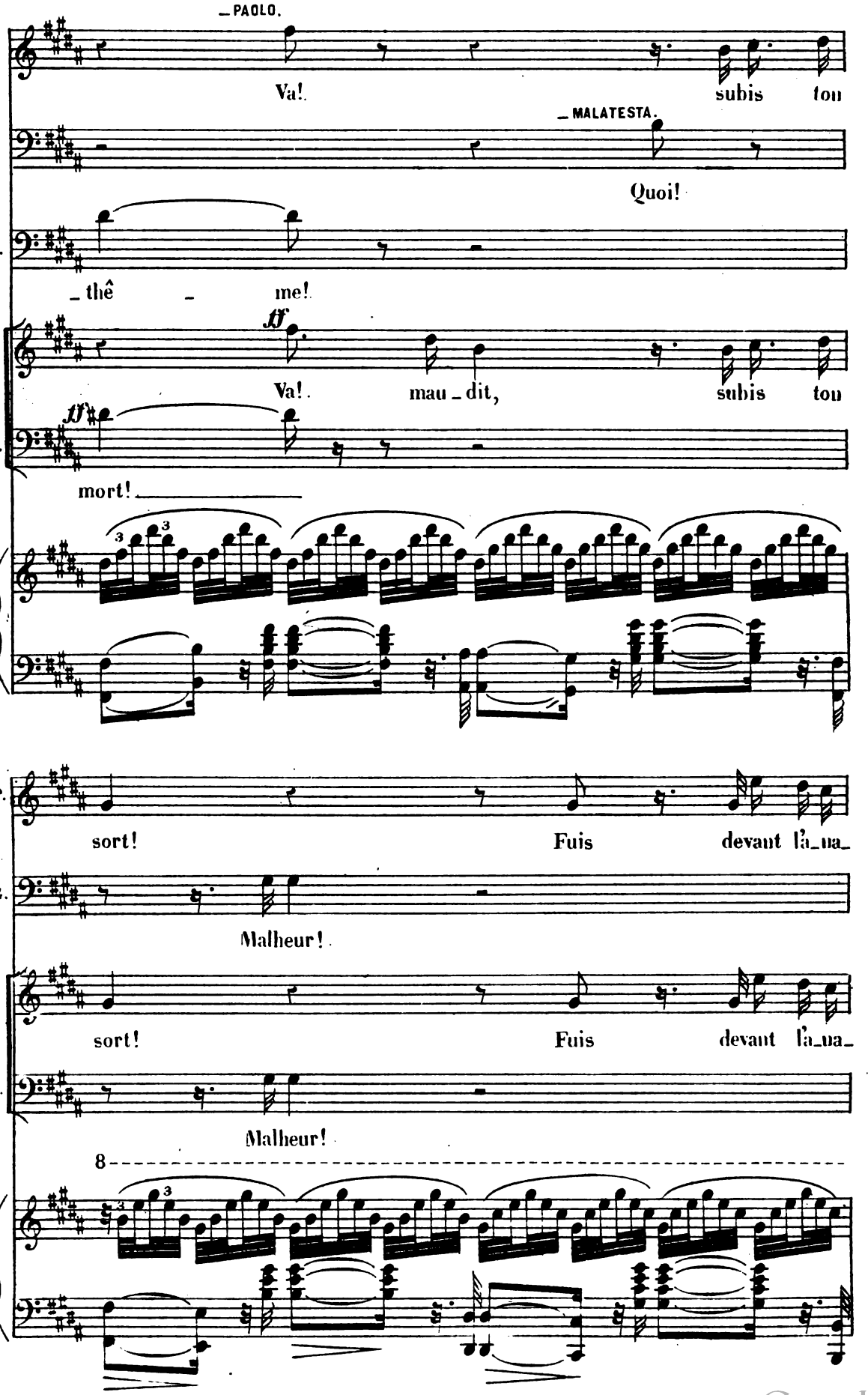

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ASCANIO. (contenant Paolo.)

Ah!

P. thê - - me

G. Malheur à

T. thê - - me

B. Malheur à

P. De ton pa_ys et de Dieu mê - - me!

G. toi! Malheur!

Sop. Ah!

T. De ton pa_ys et de Dieu mê - - me!

B. vous! Malheur!

(1) Coupure facultative de C à D

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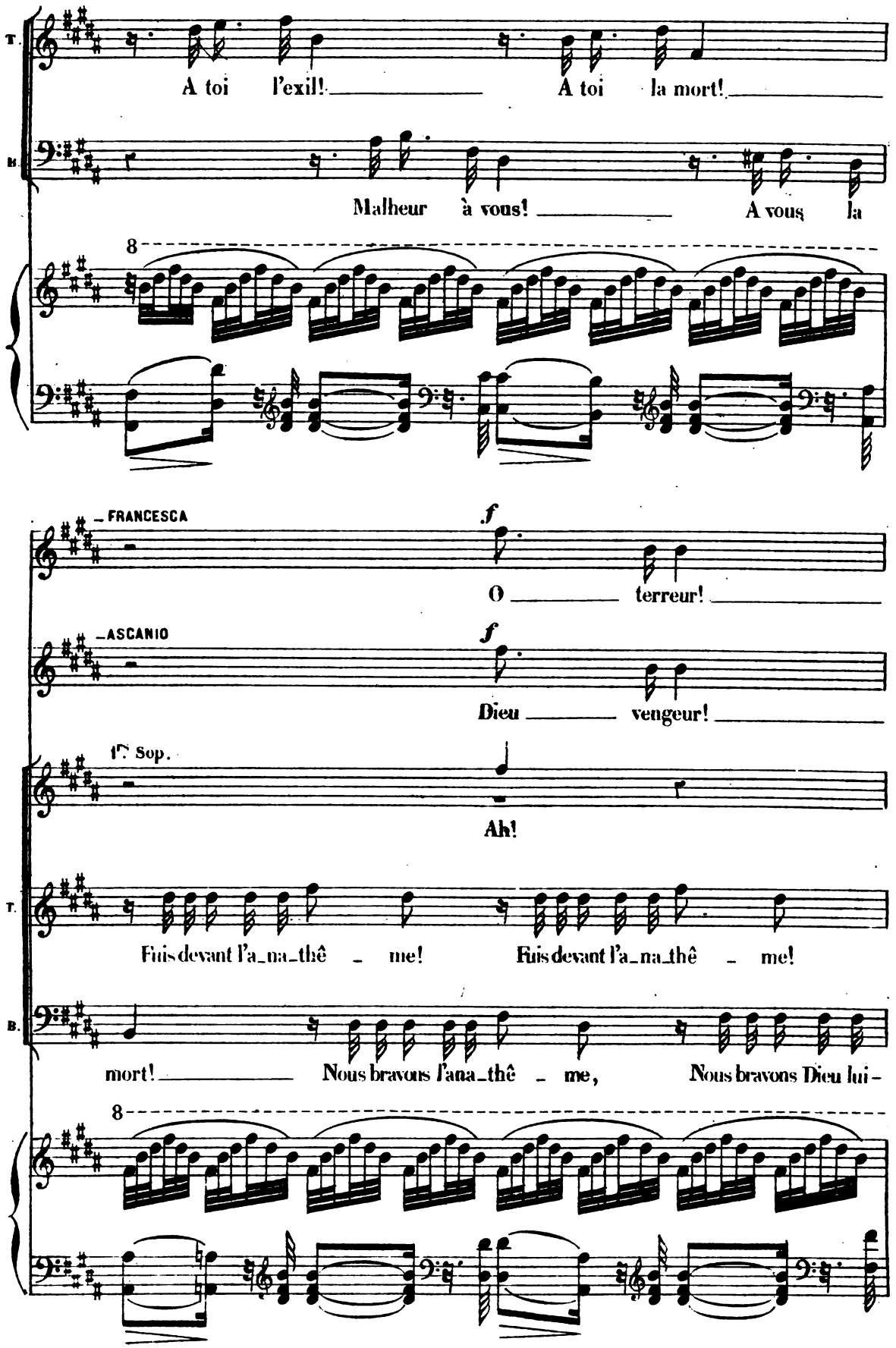

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D

PAOLO.

A toi la honte et le remord!

GUIDO.

A toi la honte et le re -

T.

A toi l'exil! A toi la mort!

B.

mê - me, Malheur à vous! A vous la

D

FRANCESCA.

ASCANIO.

P.

MALATESTA.

G.

Ah!

- mord!

Ah!

T.

Oui, l'exil et la mort! la

B.

mort! à vous à vous la mort! Ah! la

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All°. moderato.

T. mort! Va! mau - dit! subis ton sort! Va! mau - dit! subis ton

B. mort! In - sul - tez à no - tre sort! In - sul - tez à no - tre

All°. moderato.

f

T. sort! A toi l'e - xil! A toi la mort! A toi l'e - xil! A toi la

B. sort! Malheur à vous! A vous la mort! Malheur à vous! A vous la

MALATESTA. Récit.

Si - len - ce...

Sop. *ff*

Ah!

T. mort!... la mort!...

B. mort!... la mort!...

8

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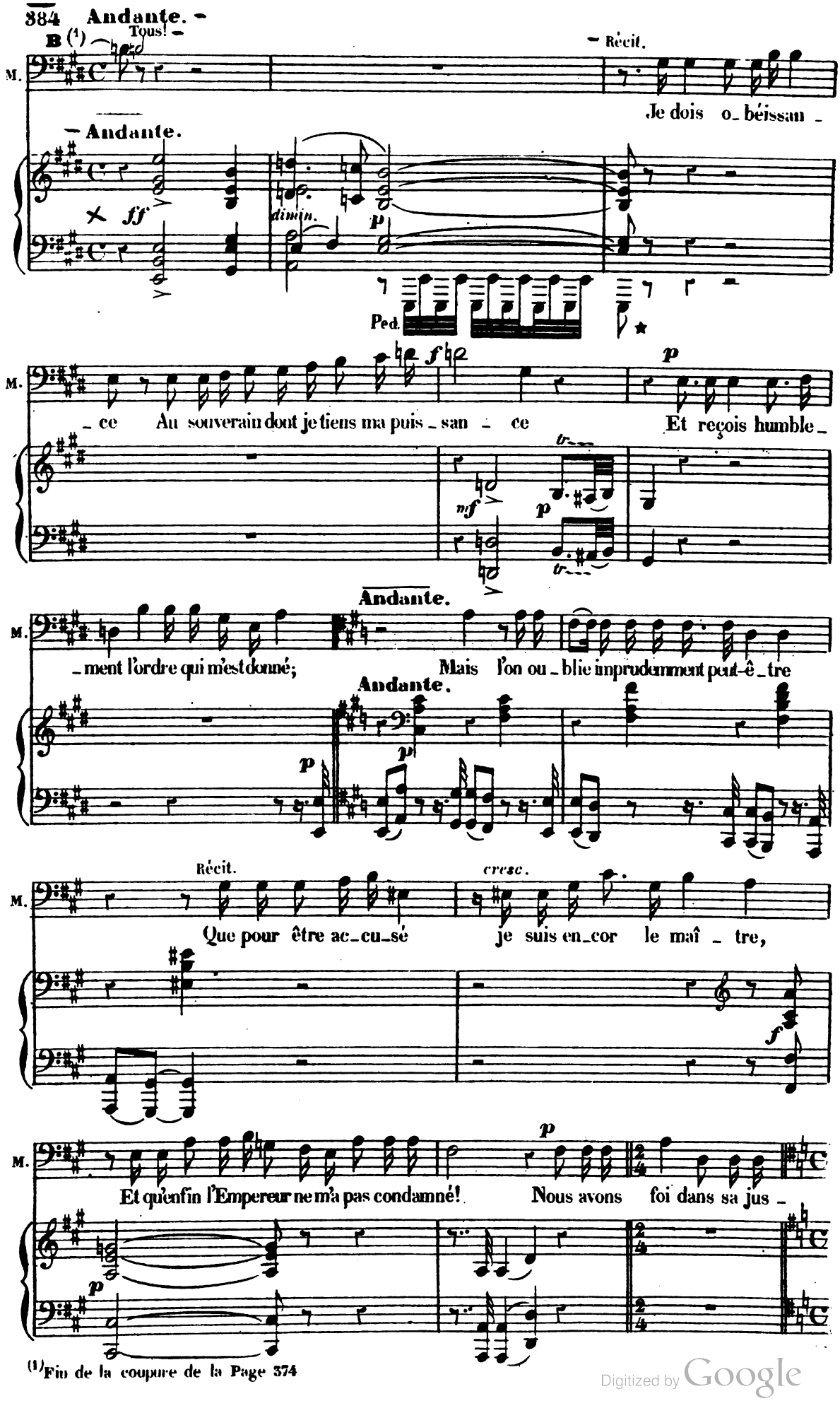

(1) Fin de la coupure de la Page 374

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All°. moderato.

M. – ti – ce!

Ténors. f Sur

Basses. f Sur vous qu'el – le s'ap – pe – san – tis – se!

All°. moderato.

f f

Récit. f

M. Pour m'insul –

T. toi qu'el – le s'ap – pe – san – tis – se!

B.

f p

M. – ter — at – tendez à de – main!.. Vo – tre haine est a –

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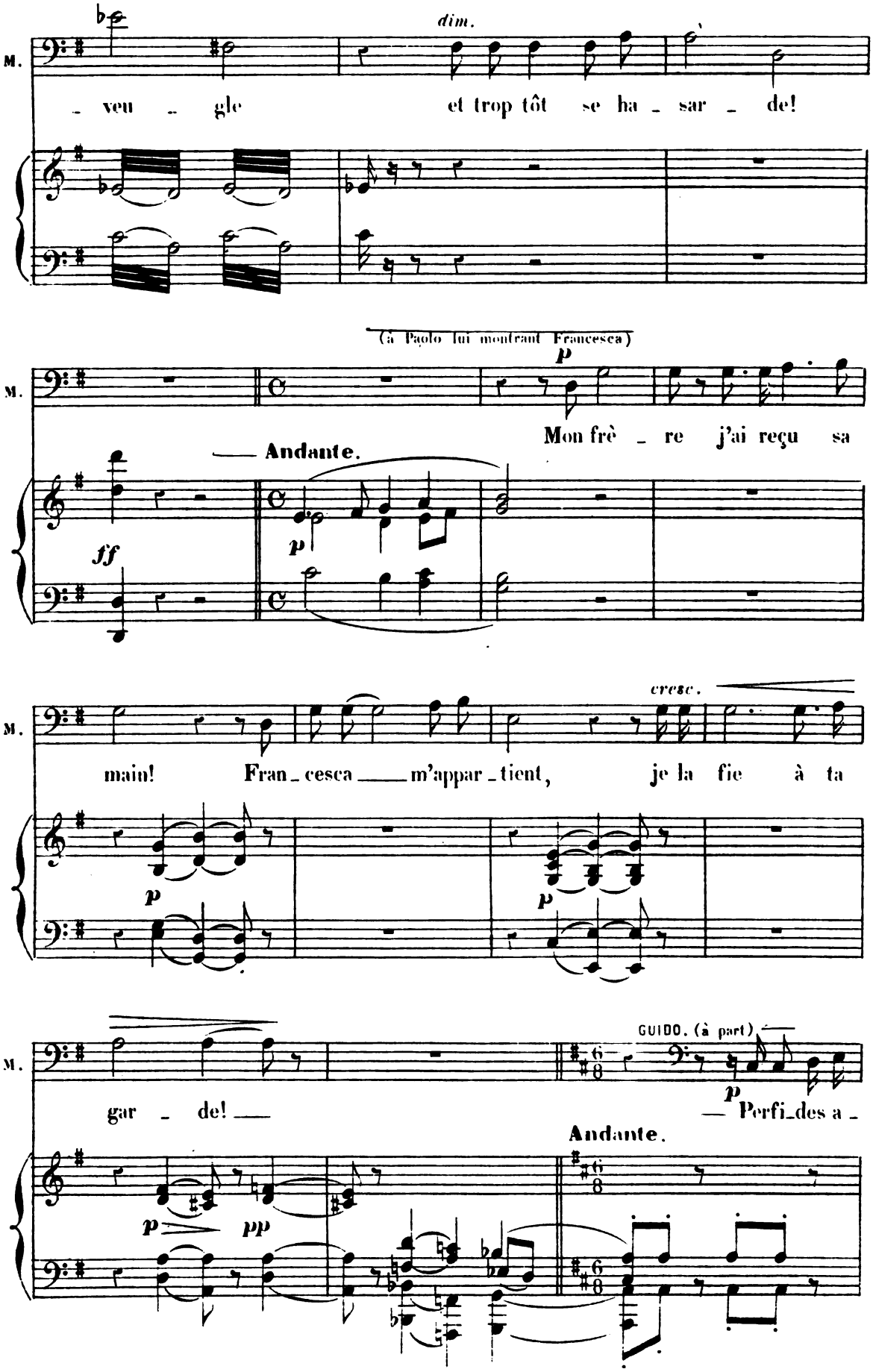

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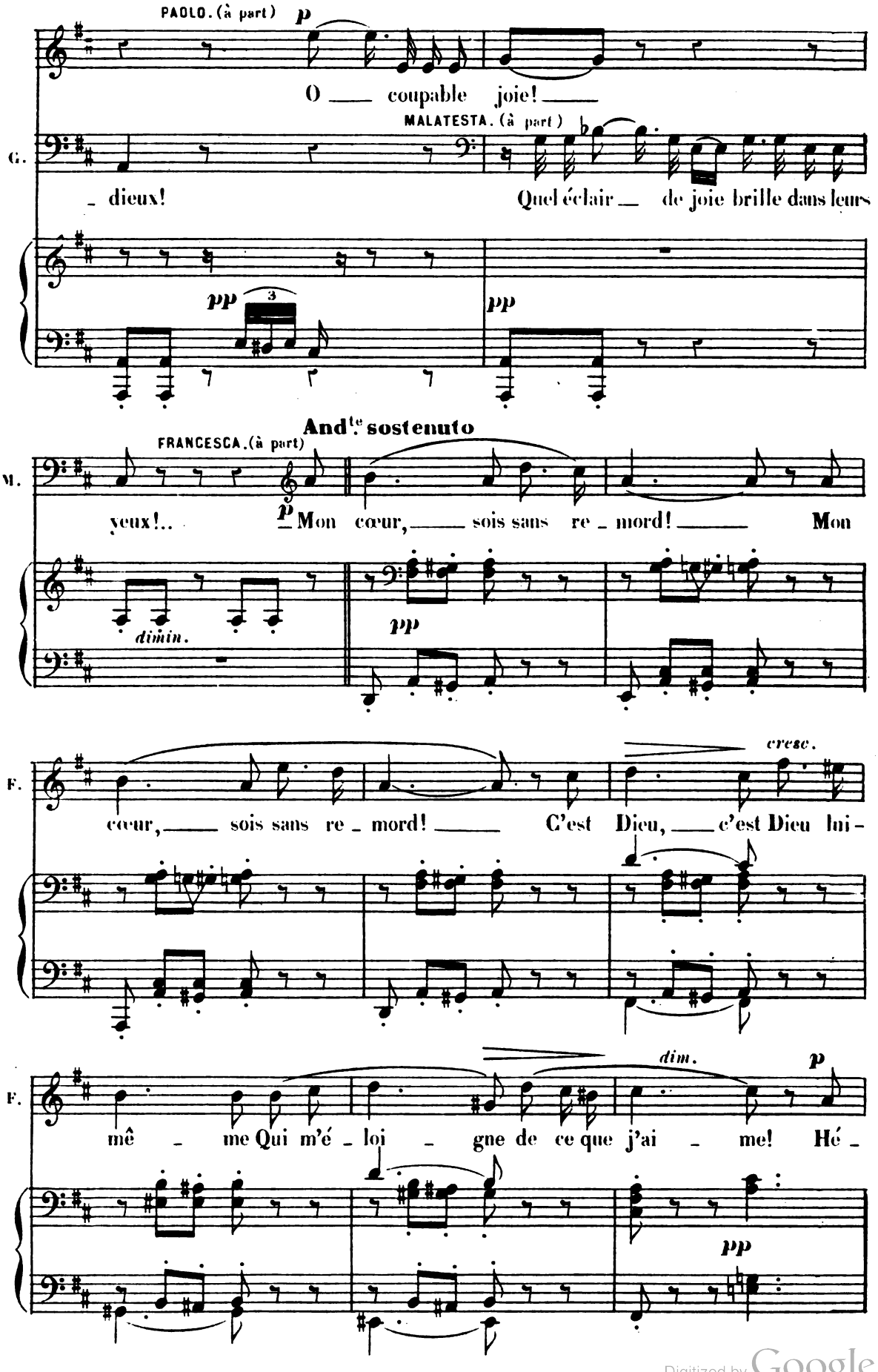

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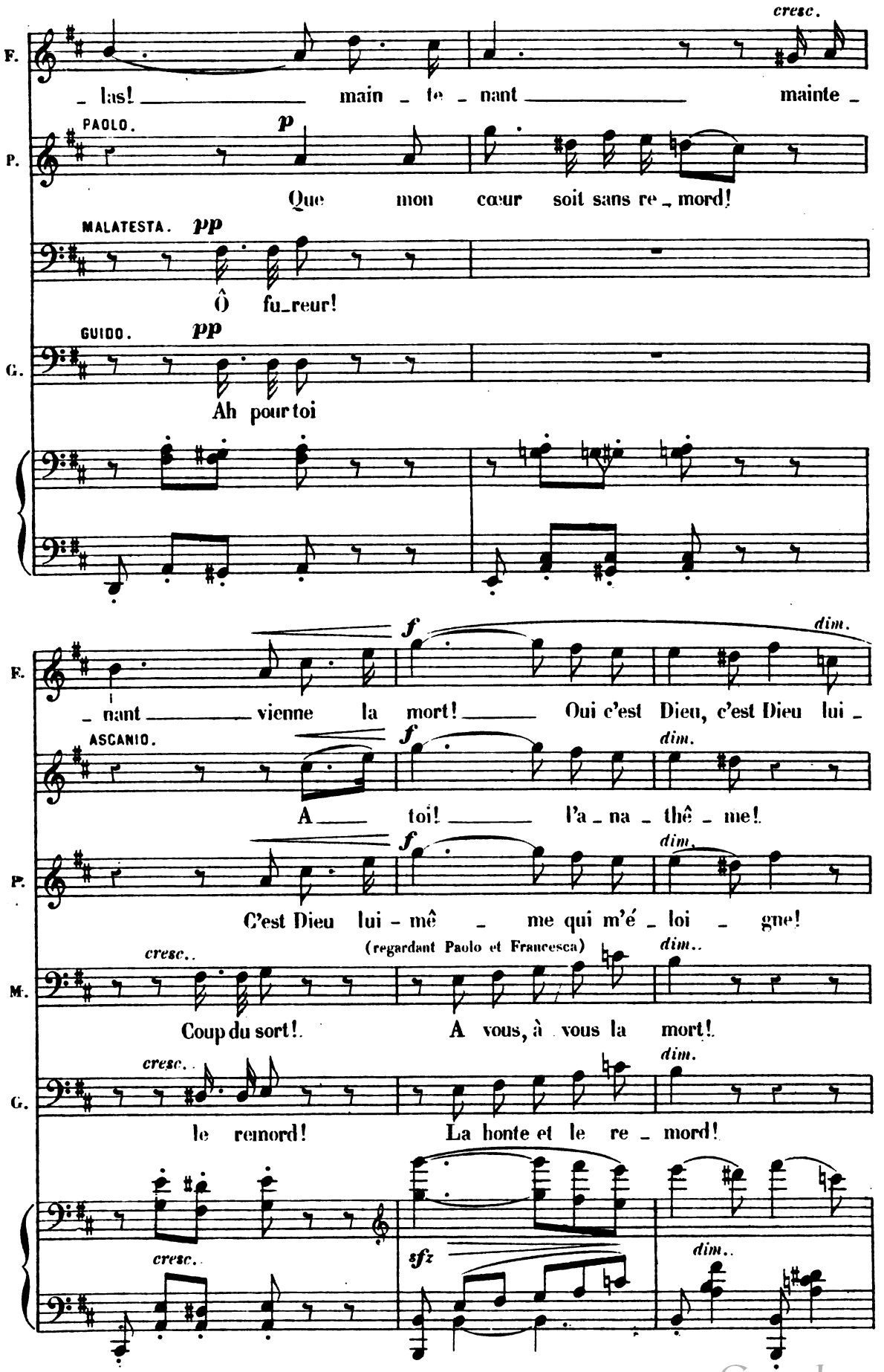

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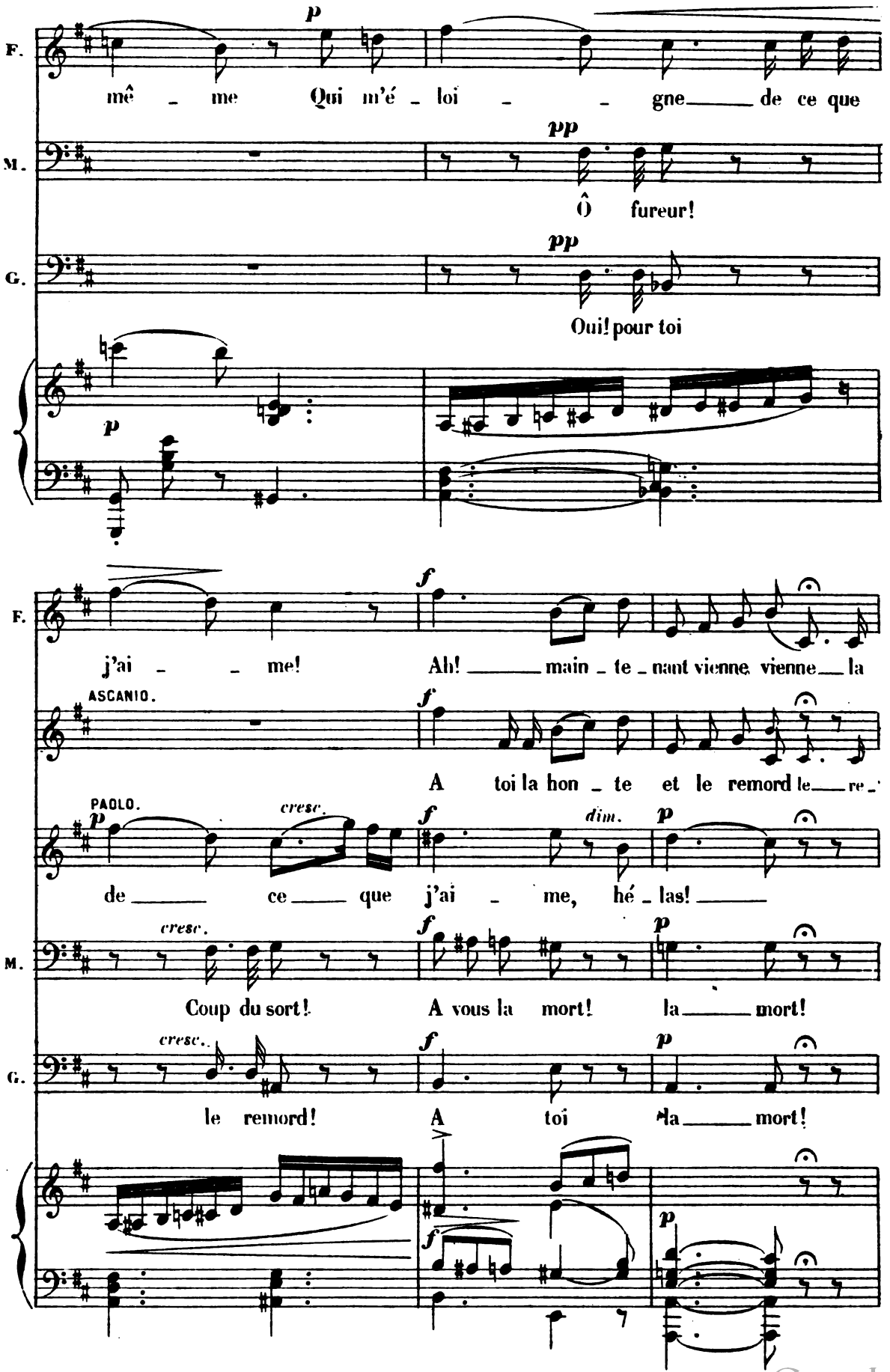

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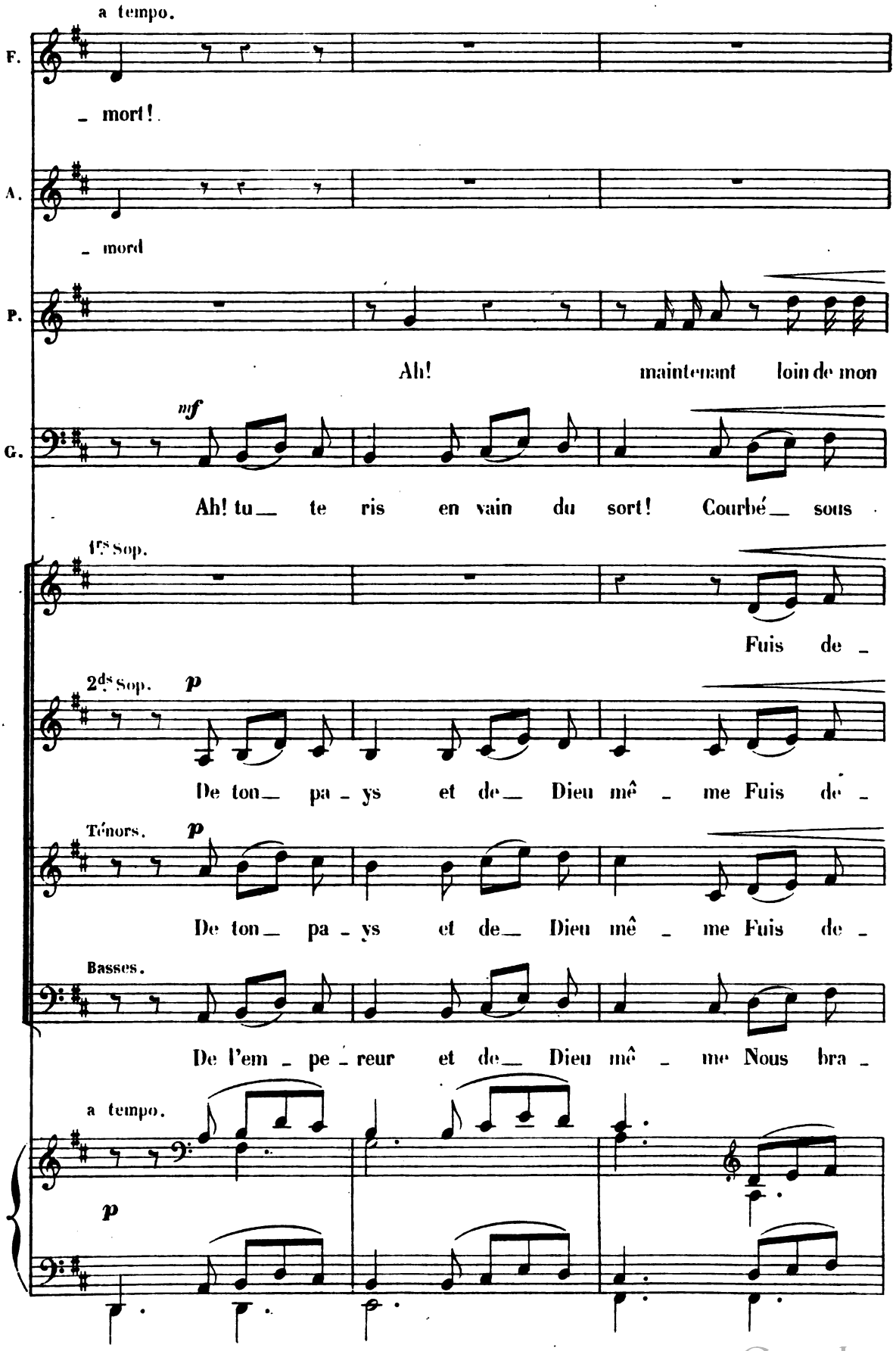

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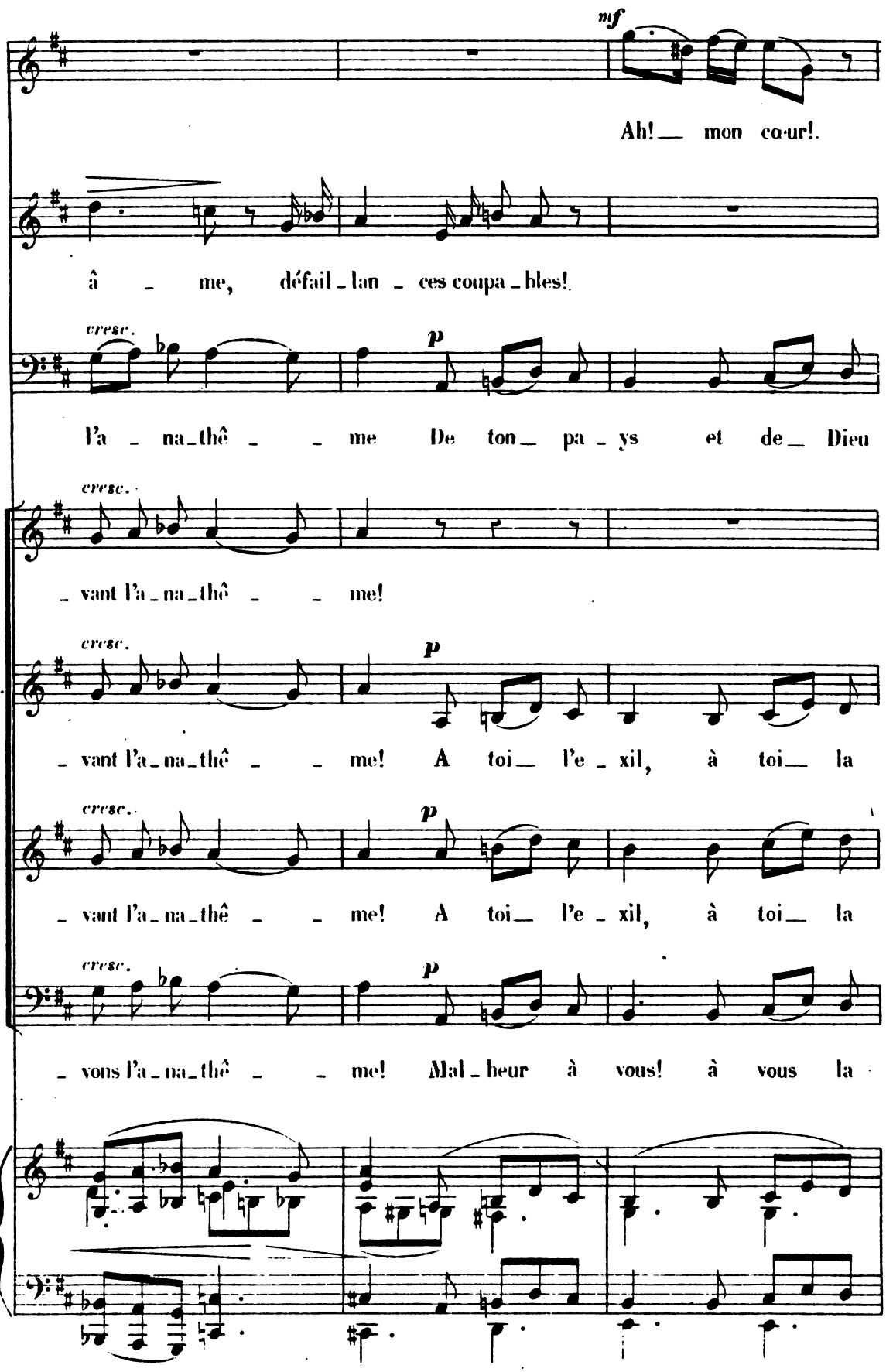

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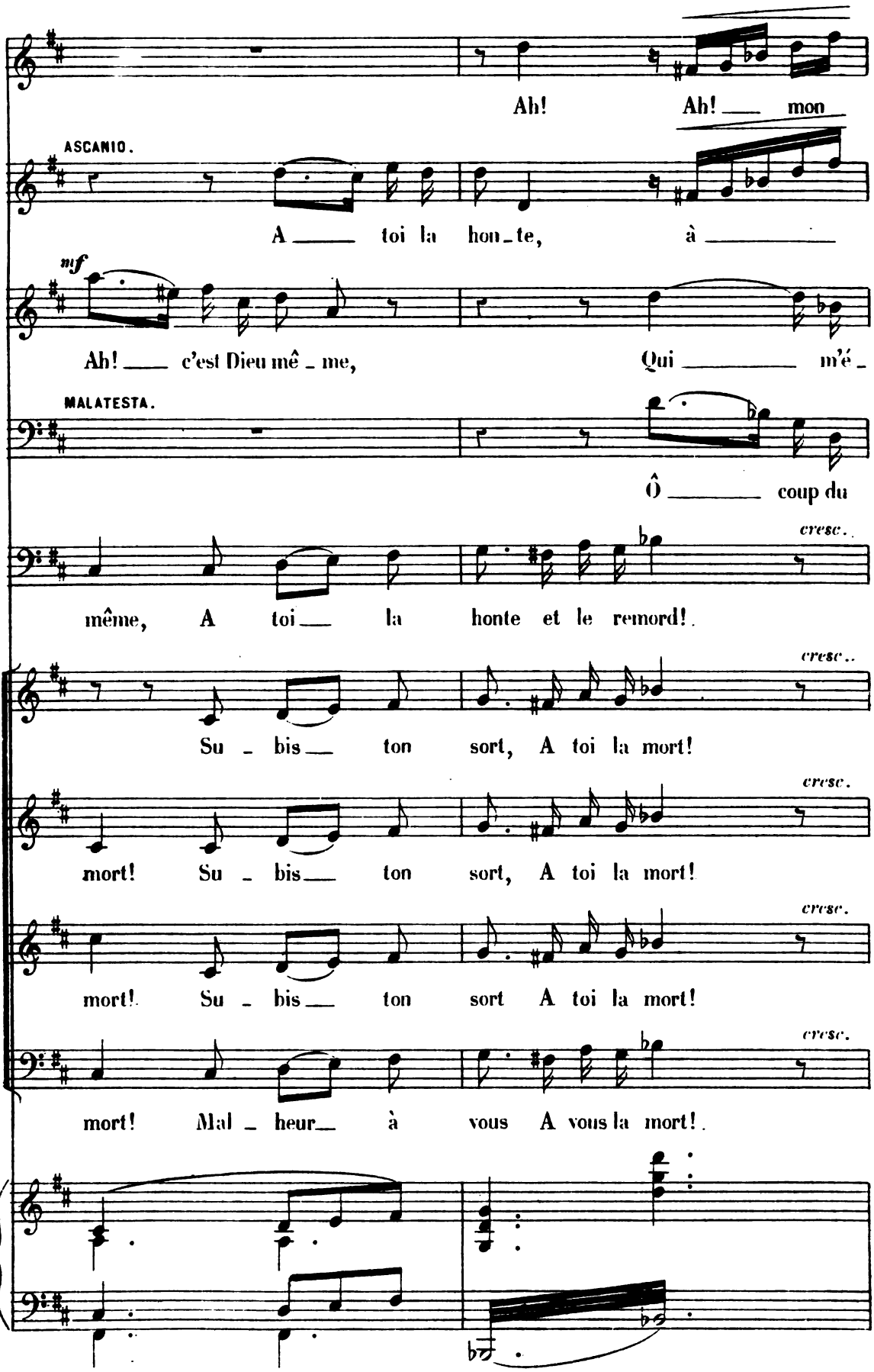

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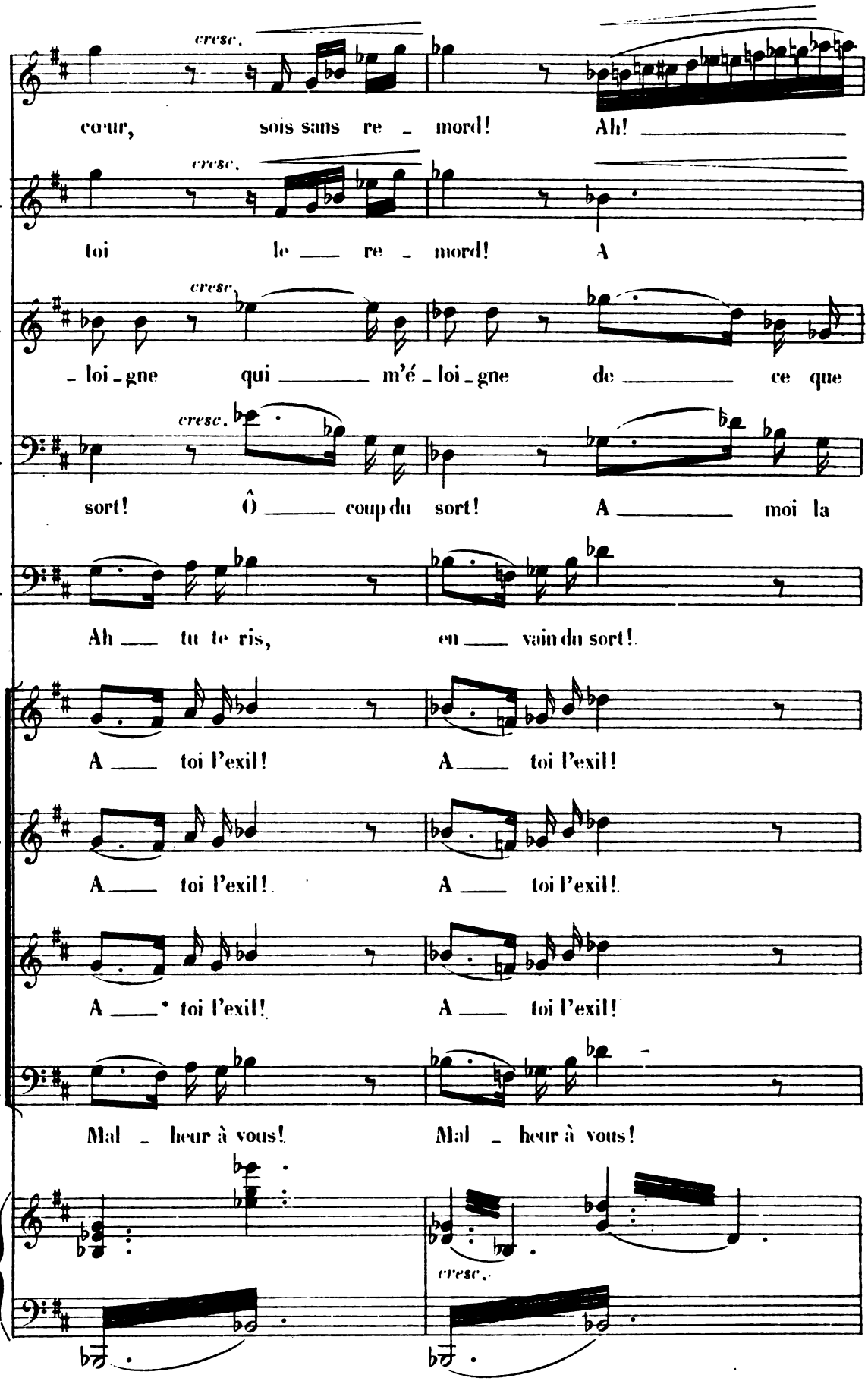

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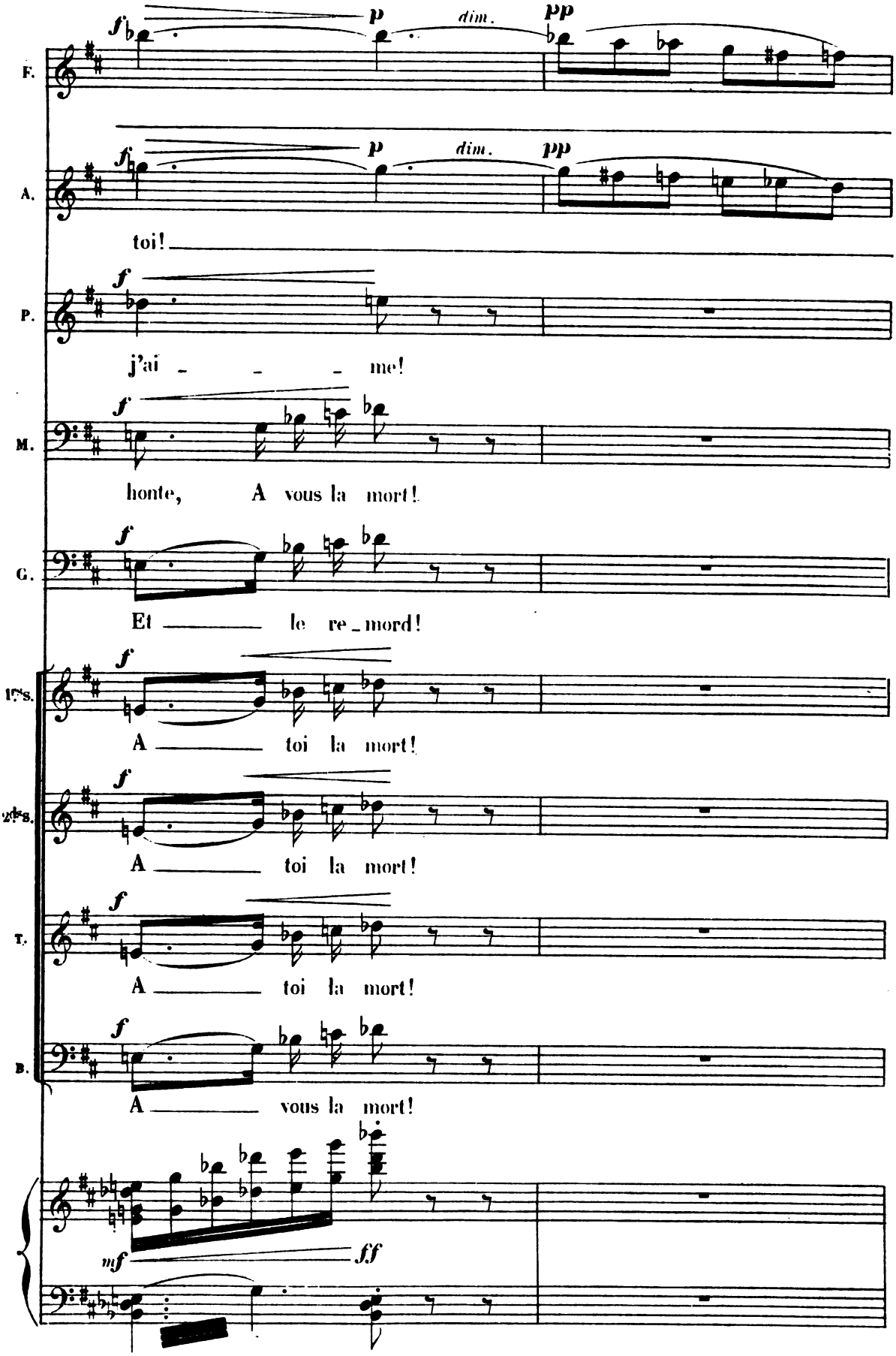

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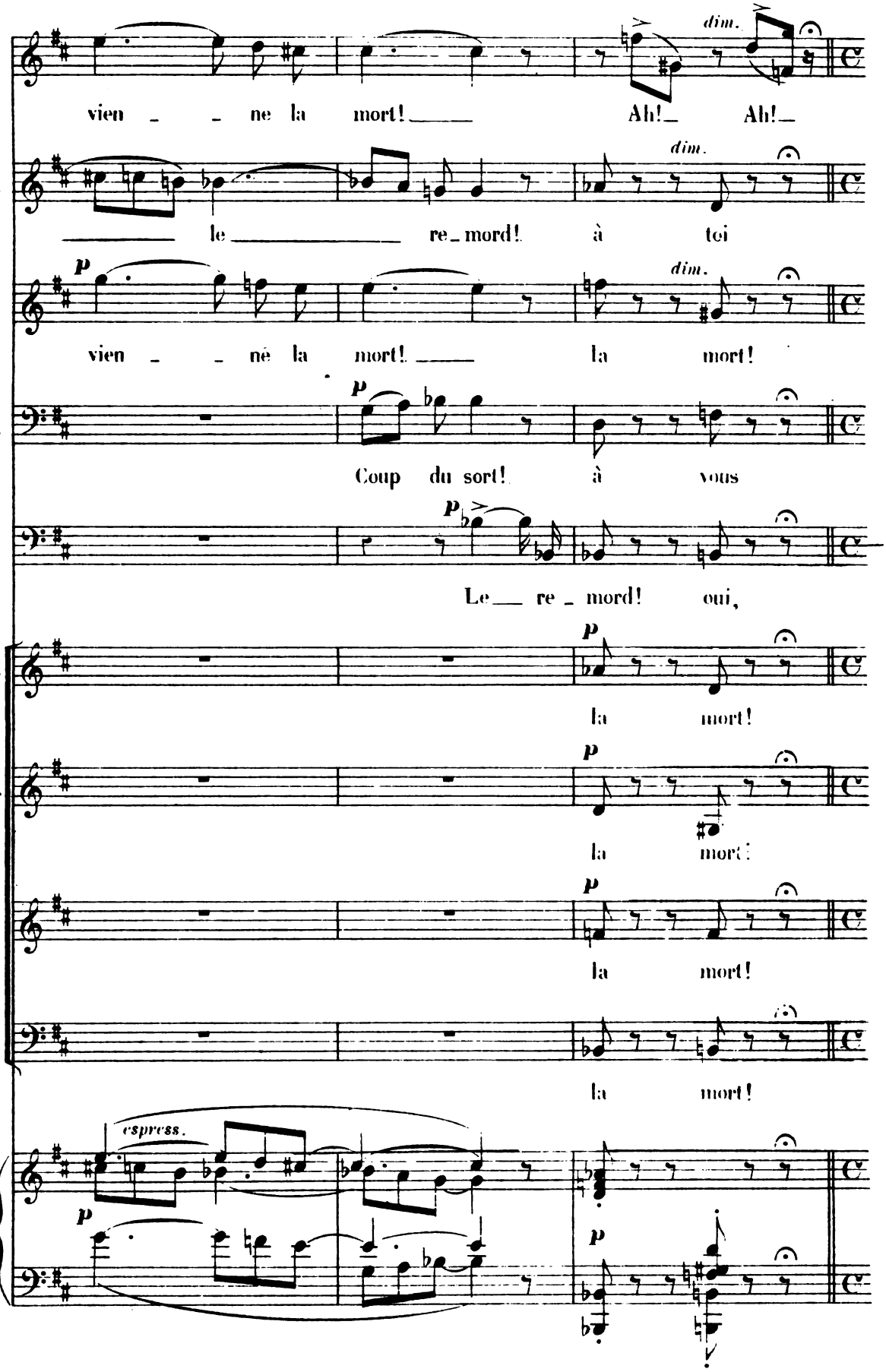

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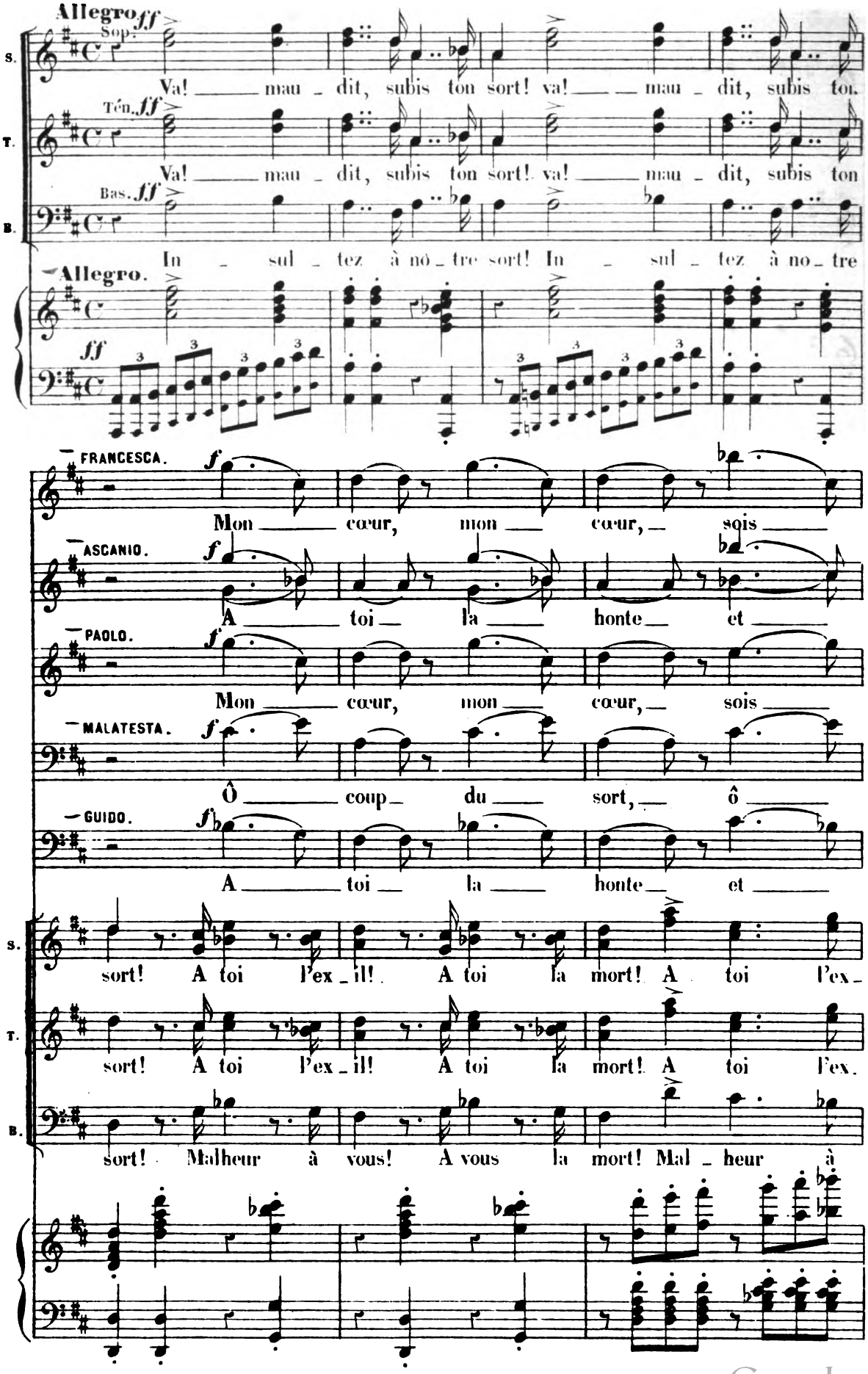

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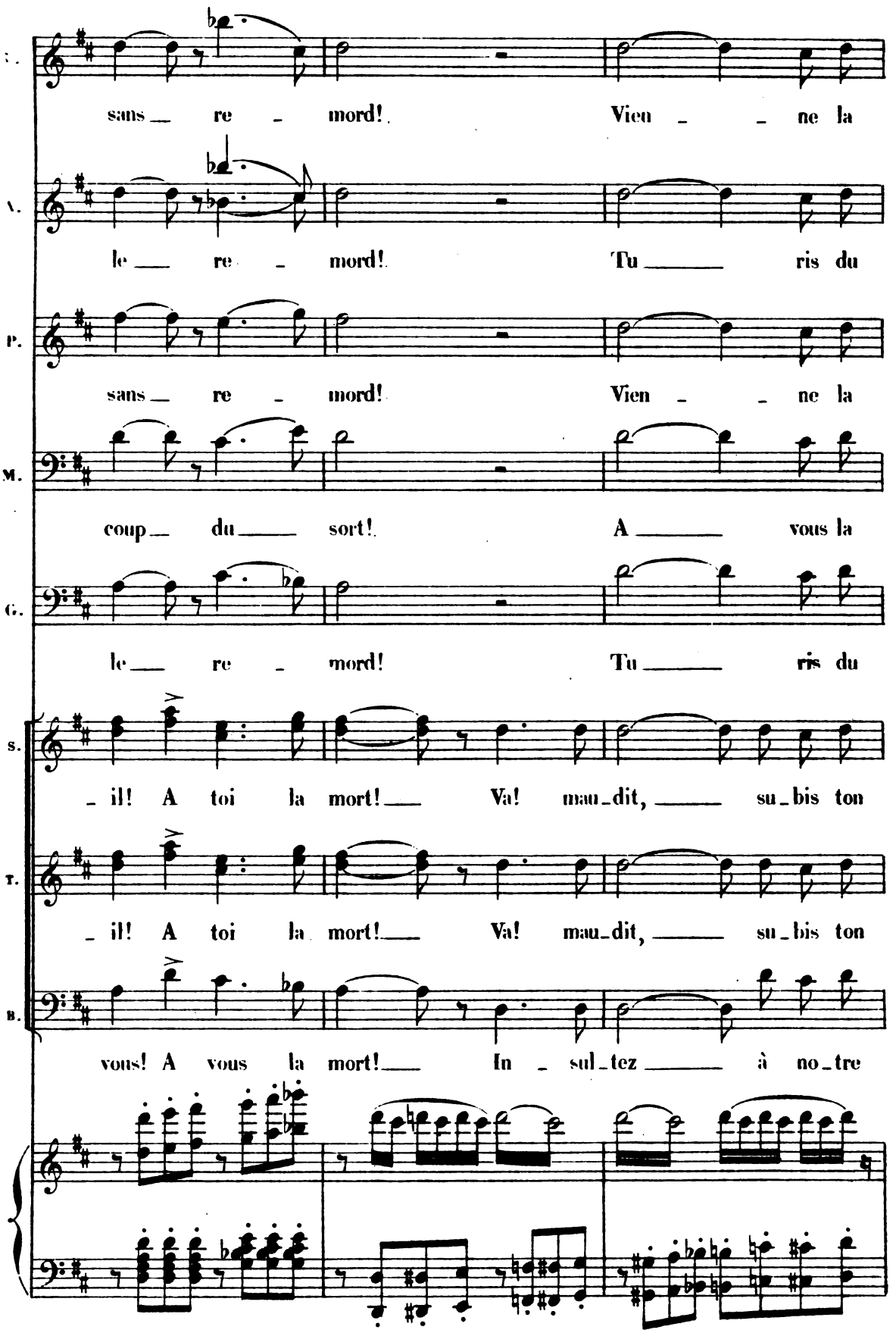

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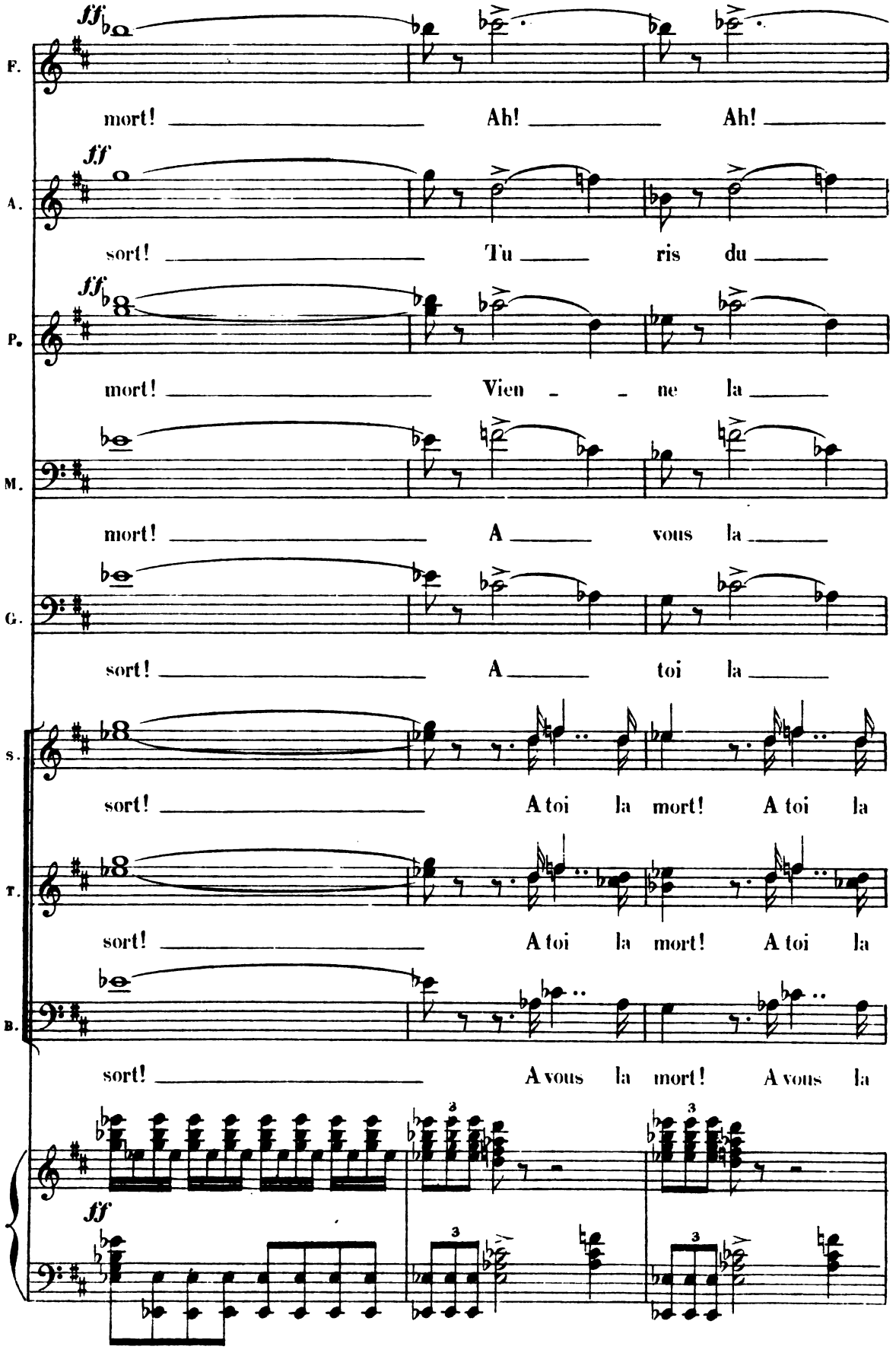

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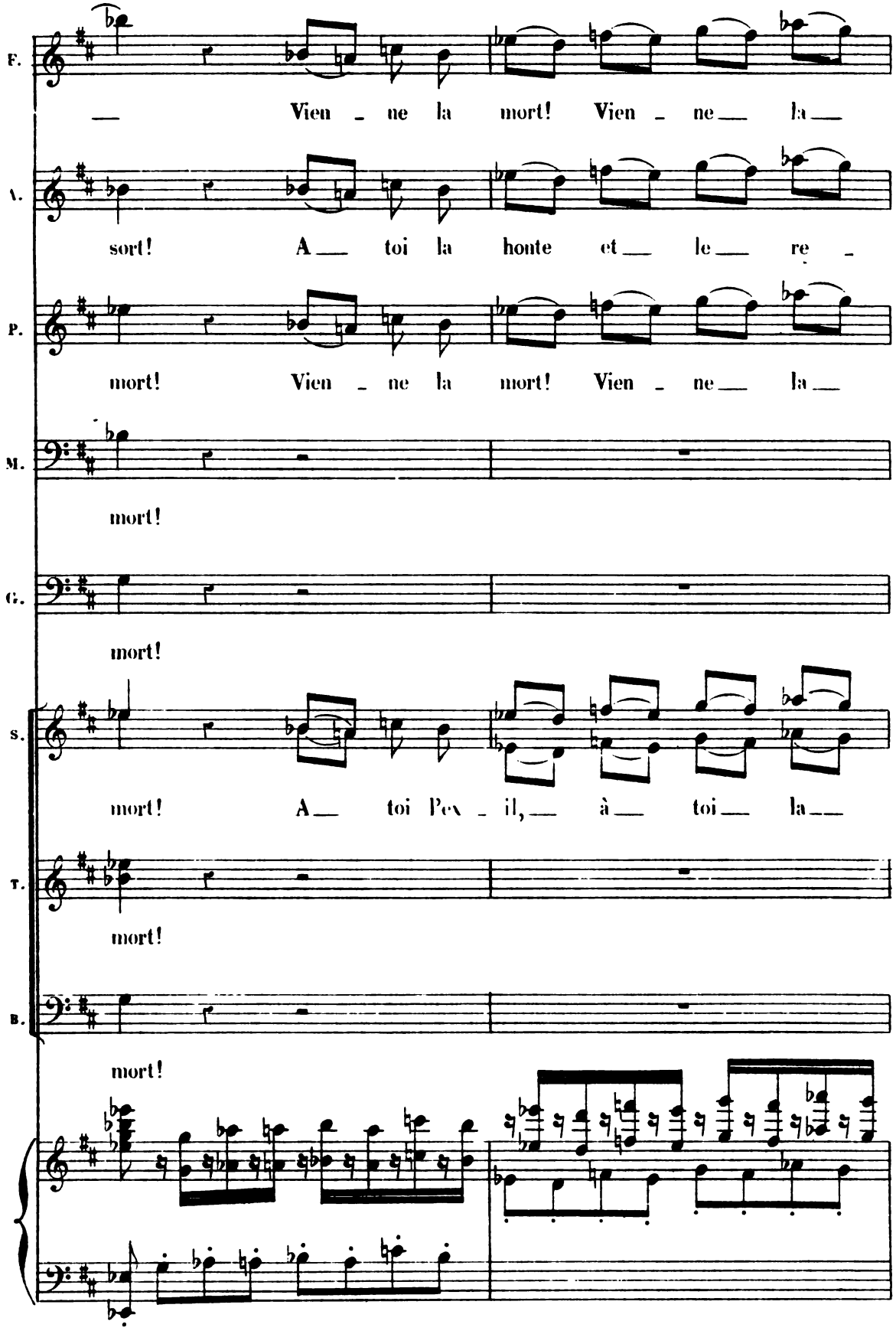

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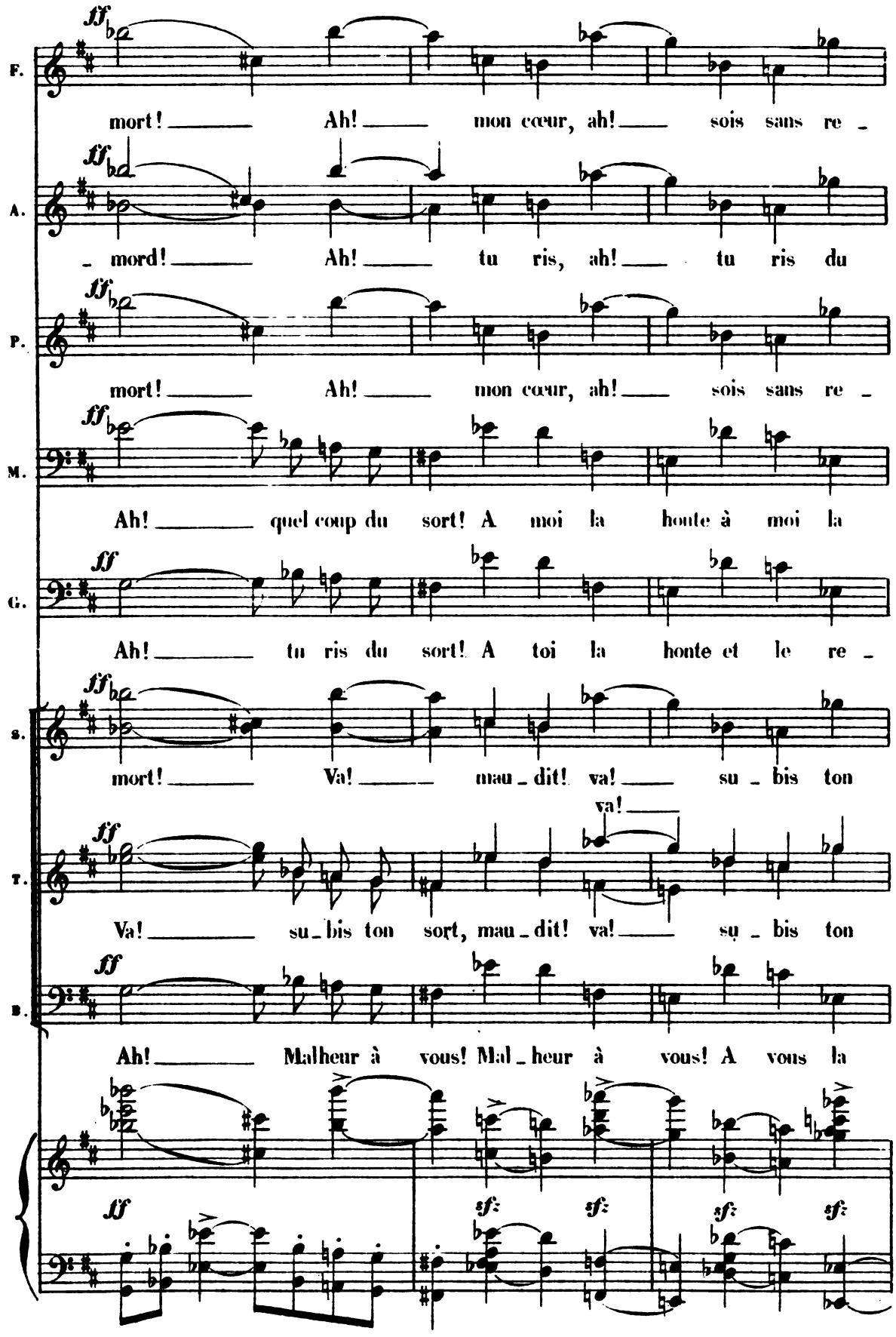

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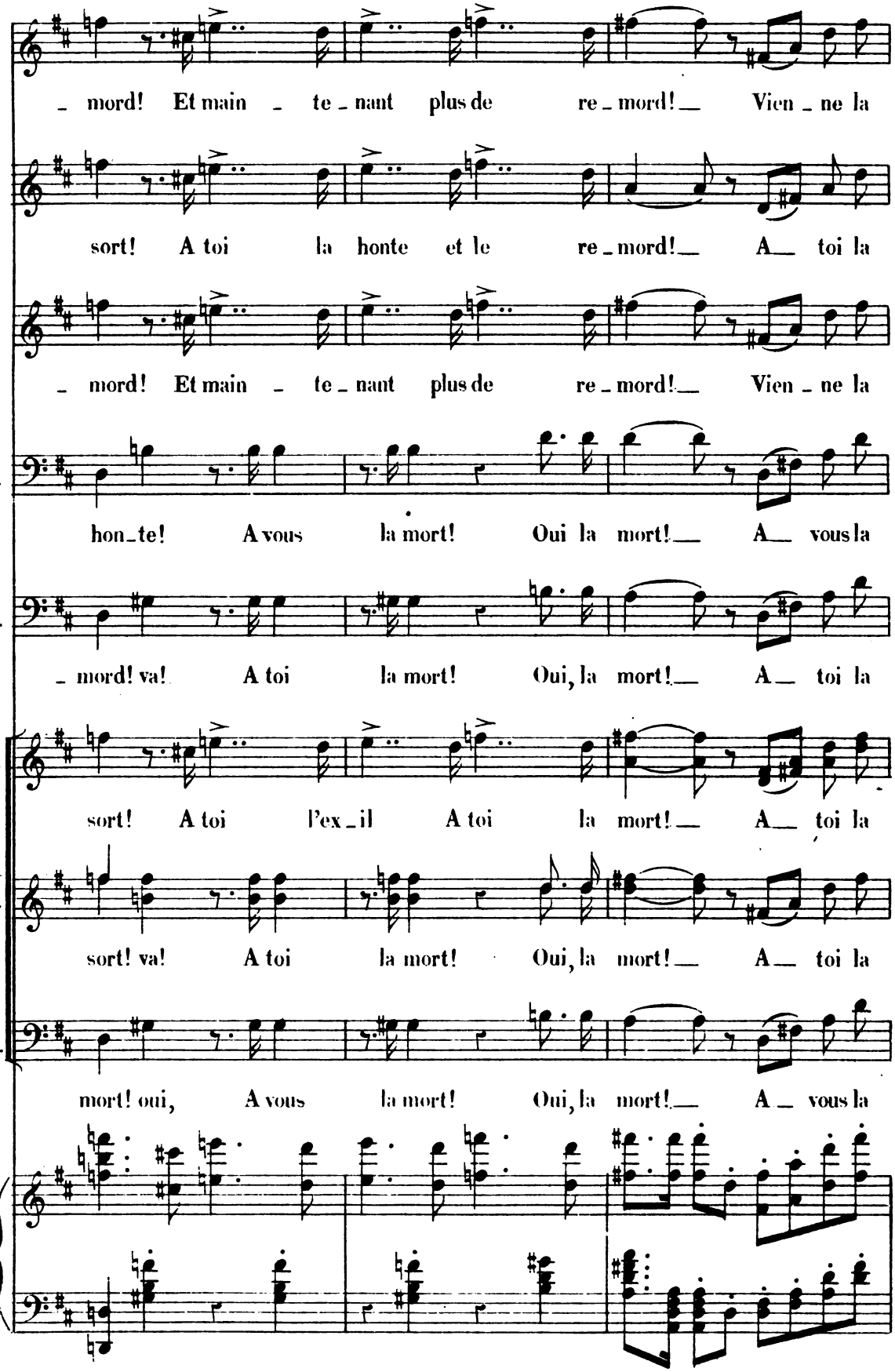

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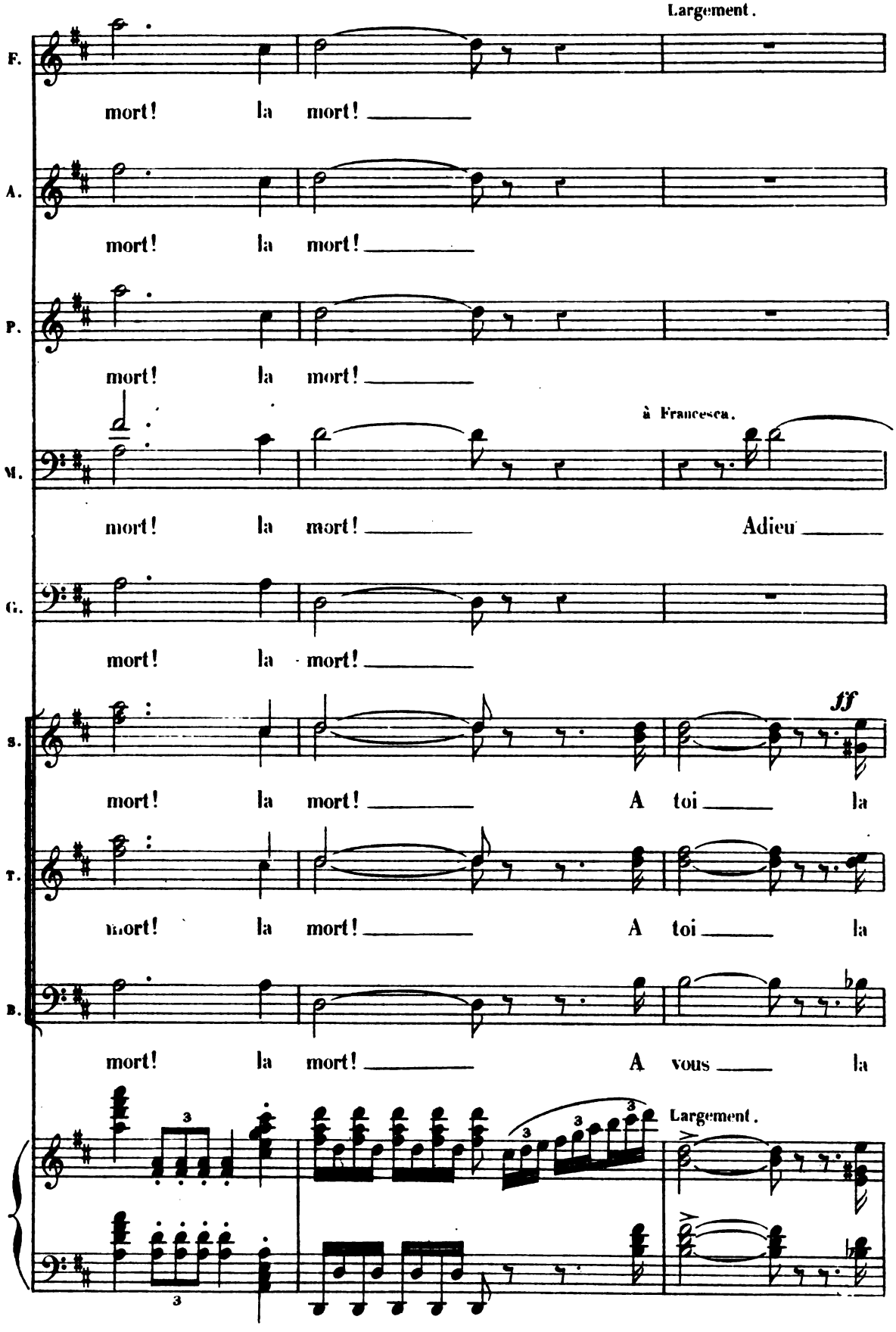

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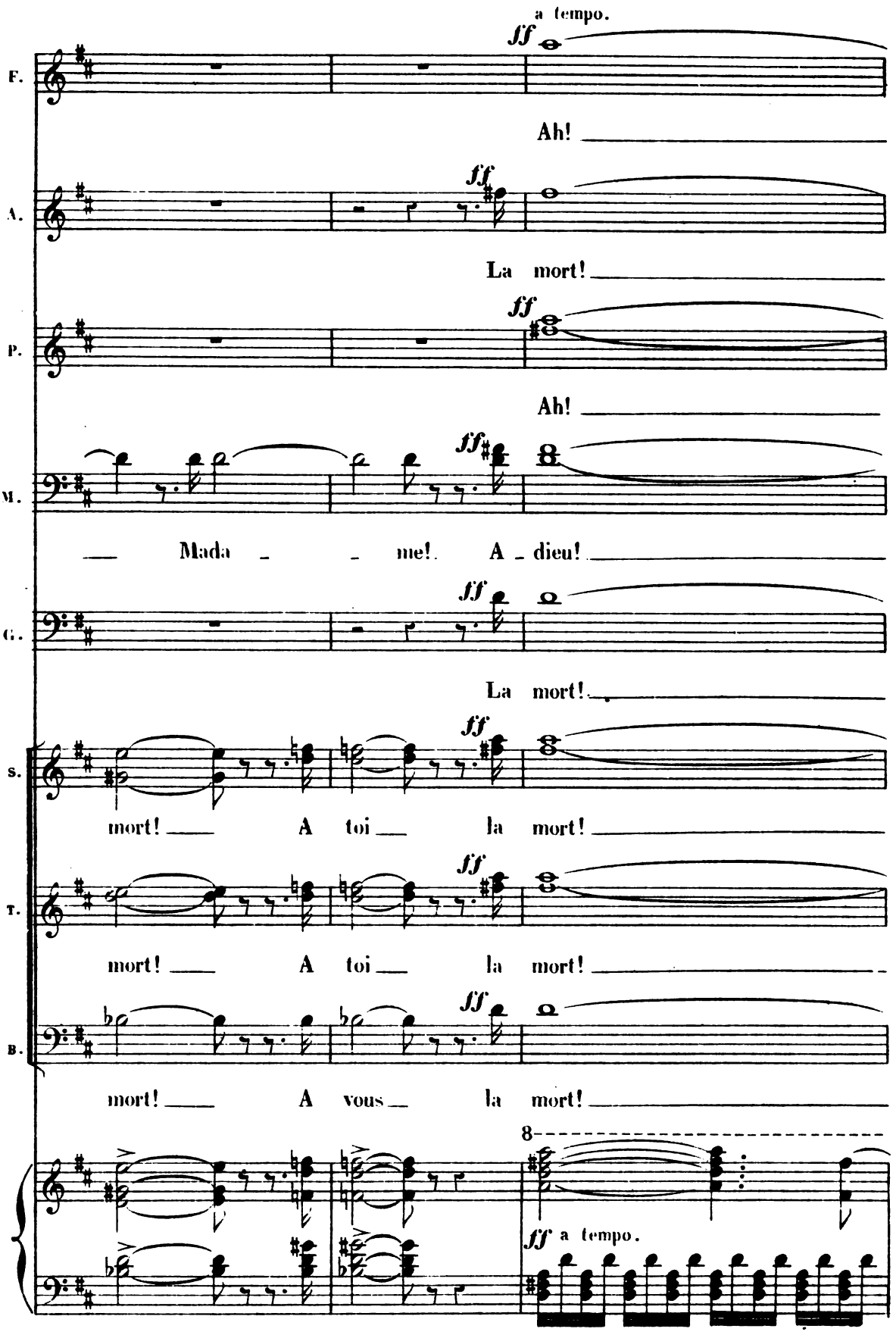

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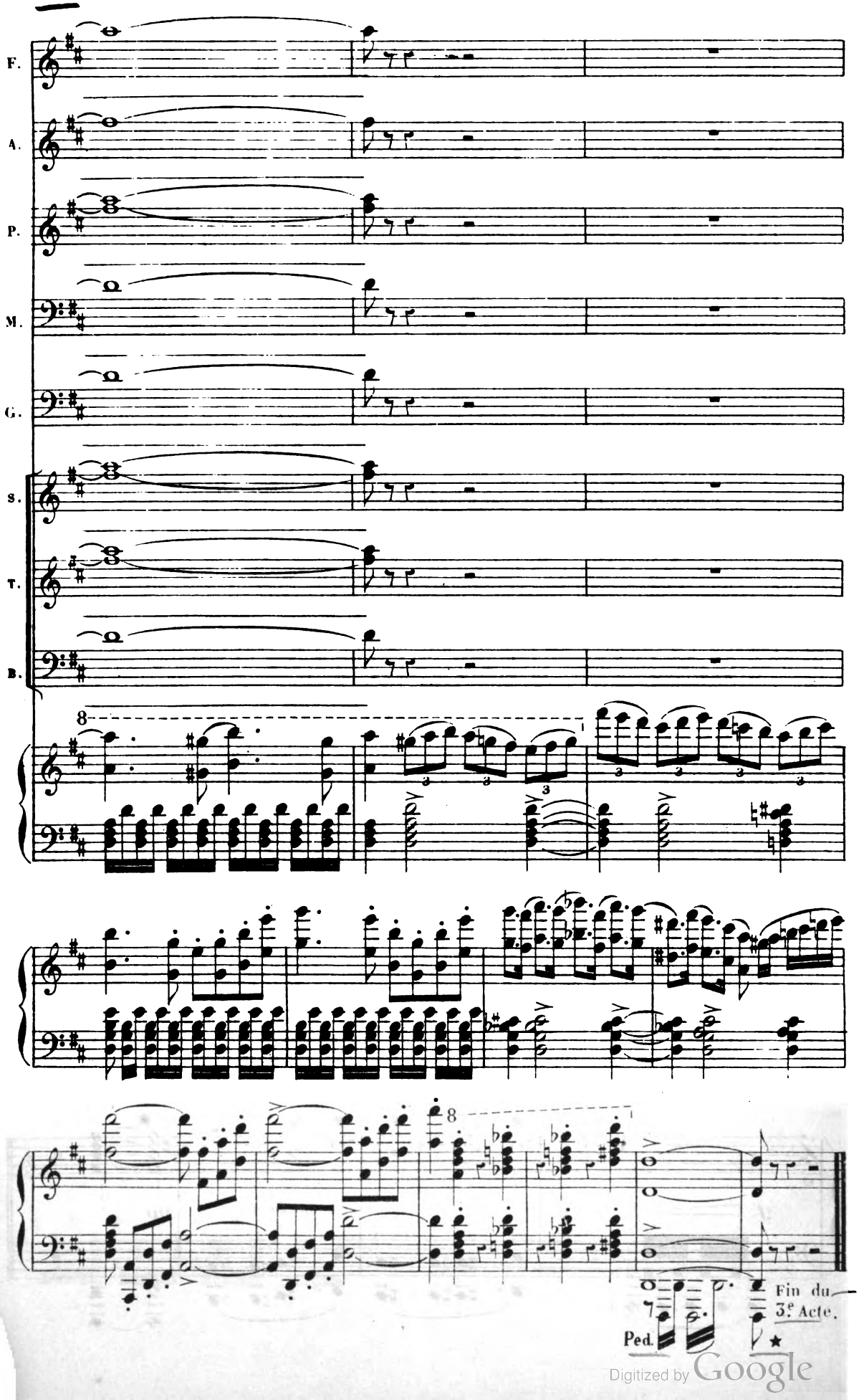

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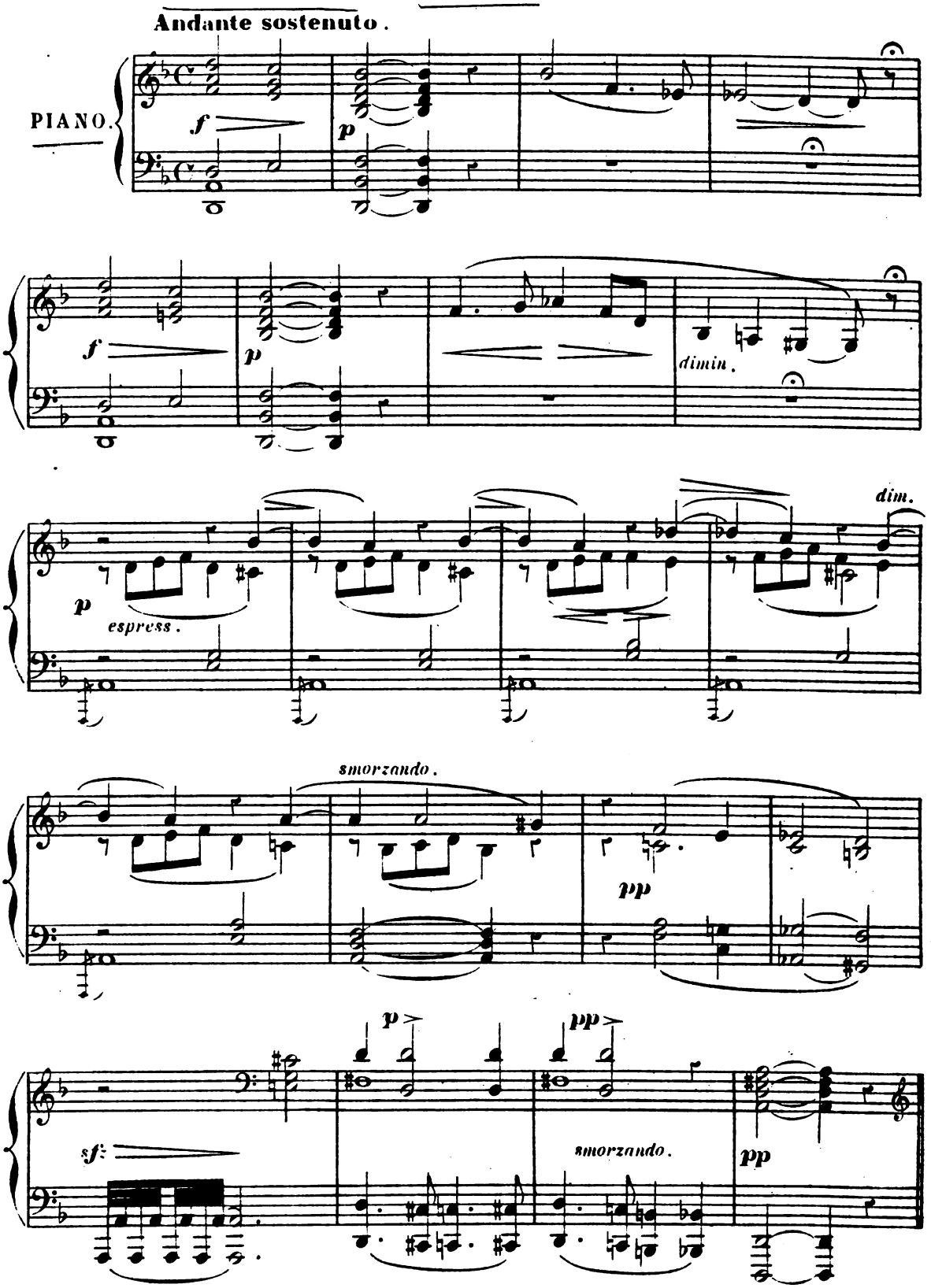
ACTE IV

N° 17

A. INTRODUCTION_B. RÉCIT_C. CHANT DU LIVRE

A. INTRODUCTION



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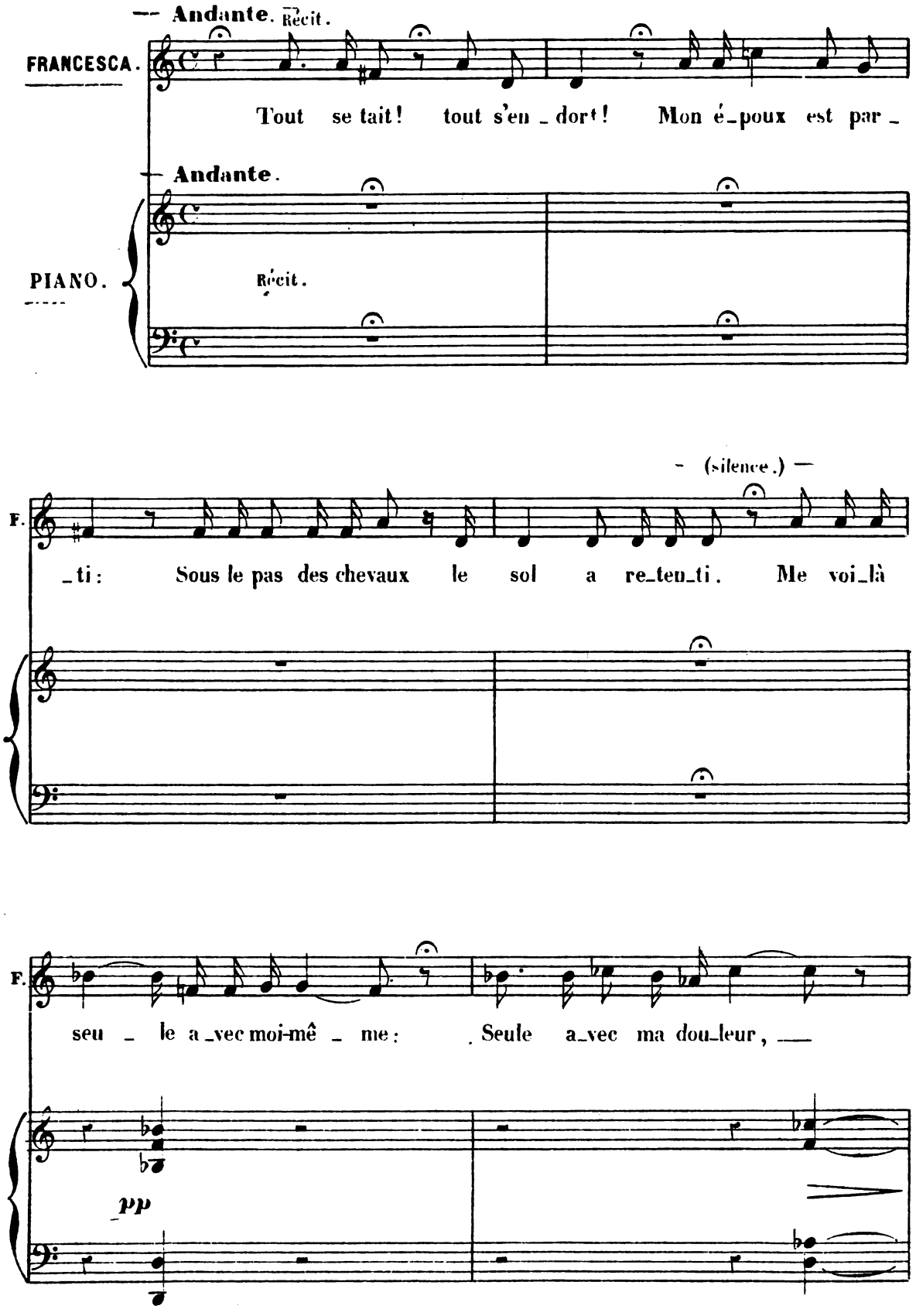
B. RÉCIT.



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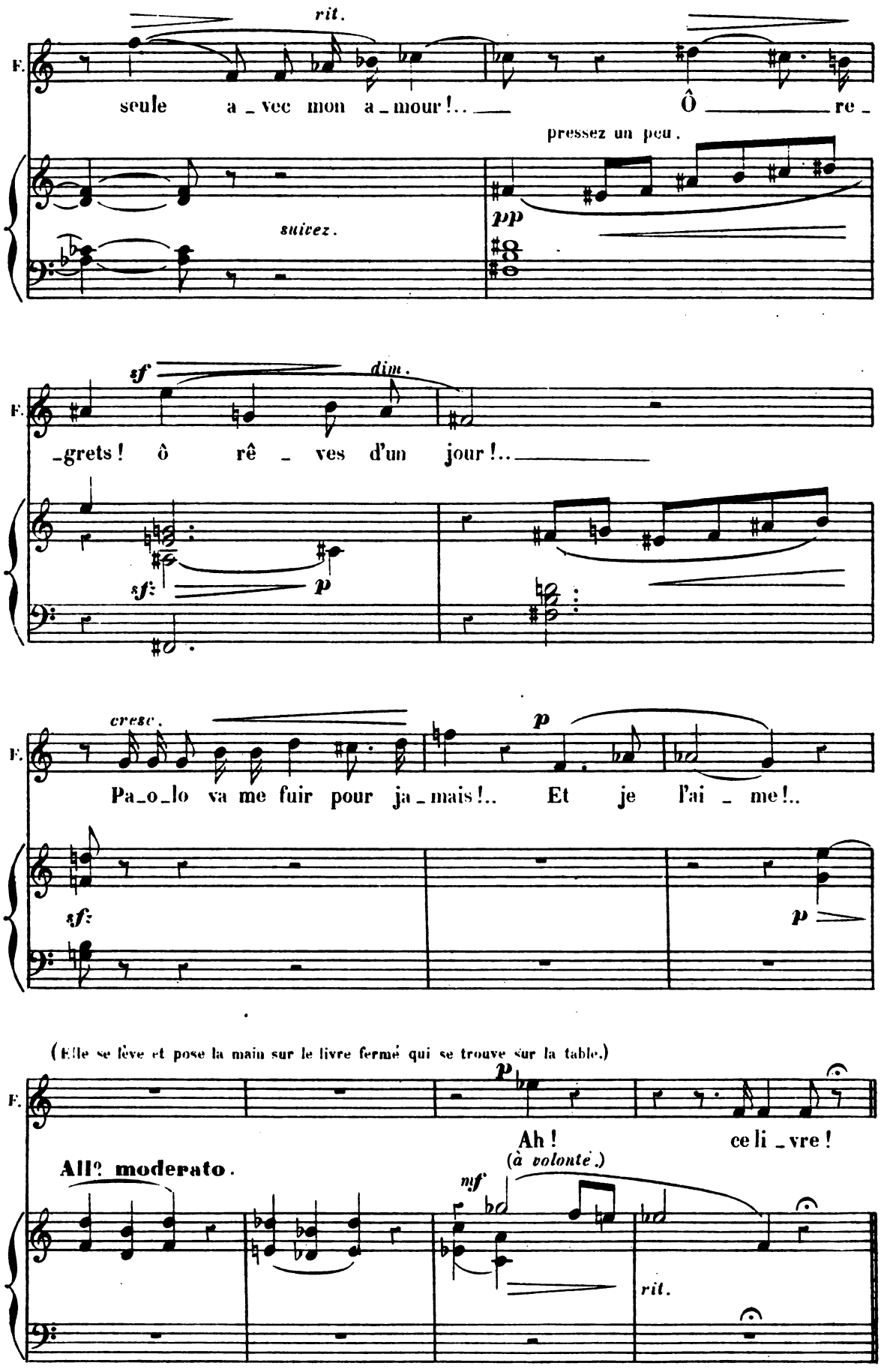

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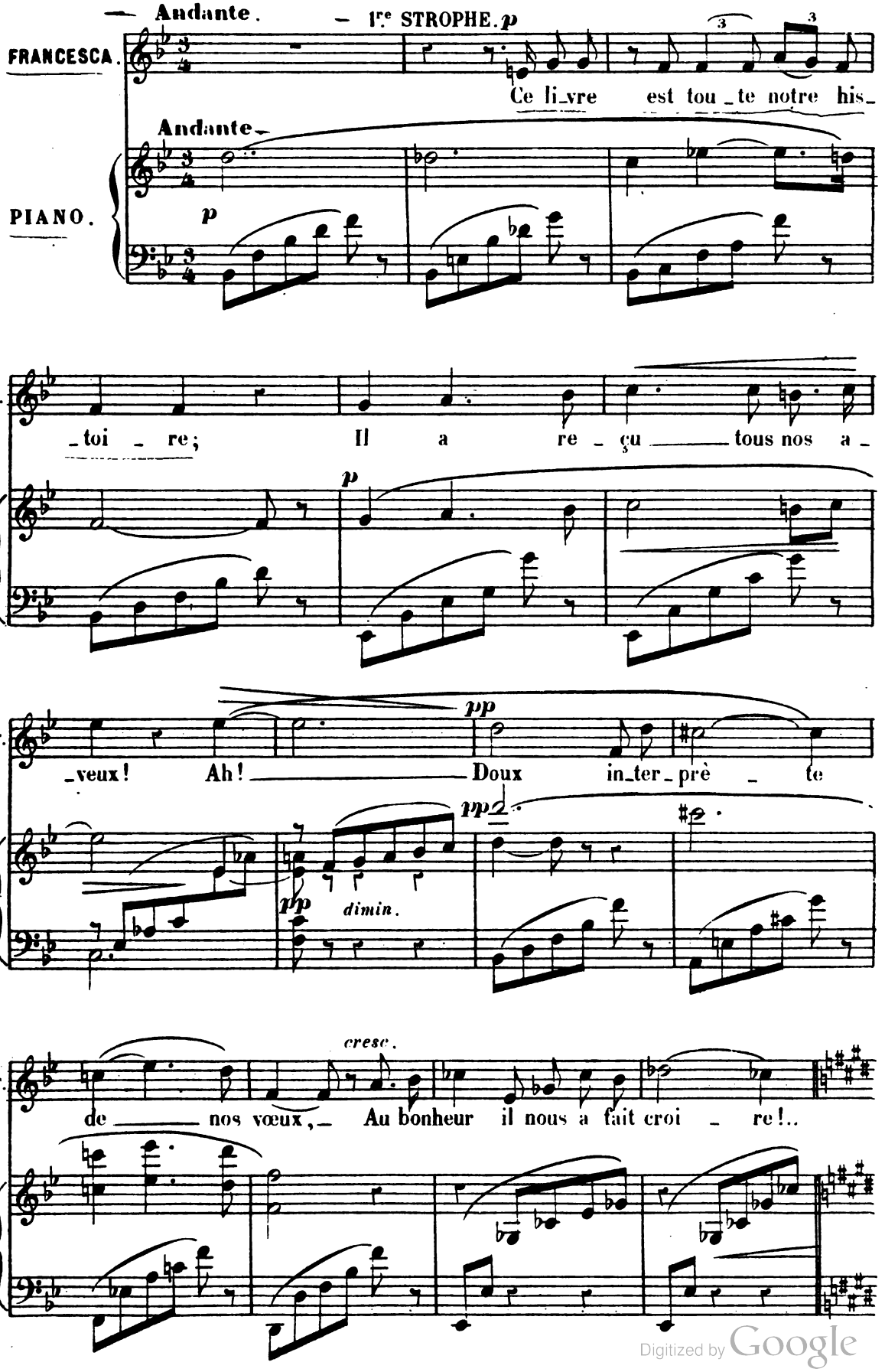
C. CHANT DU LIVRE



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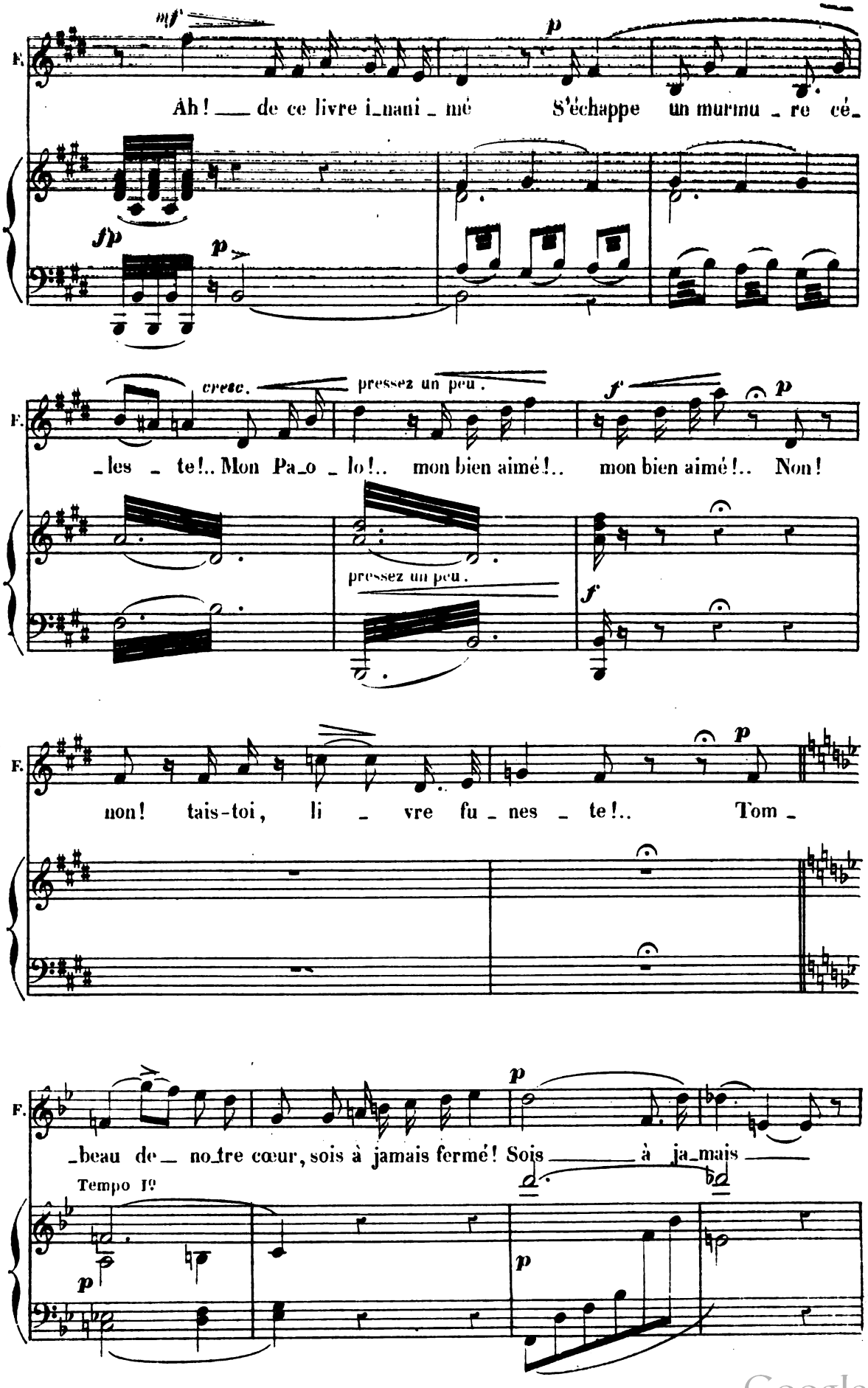

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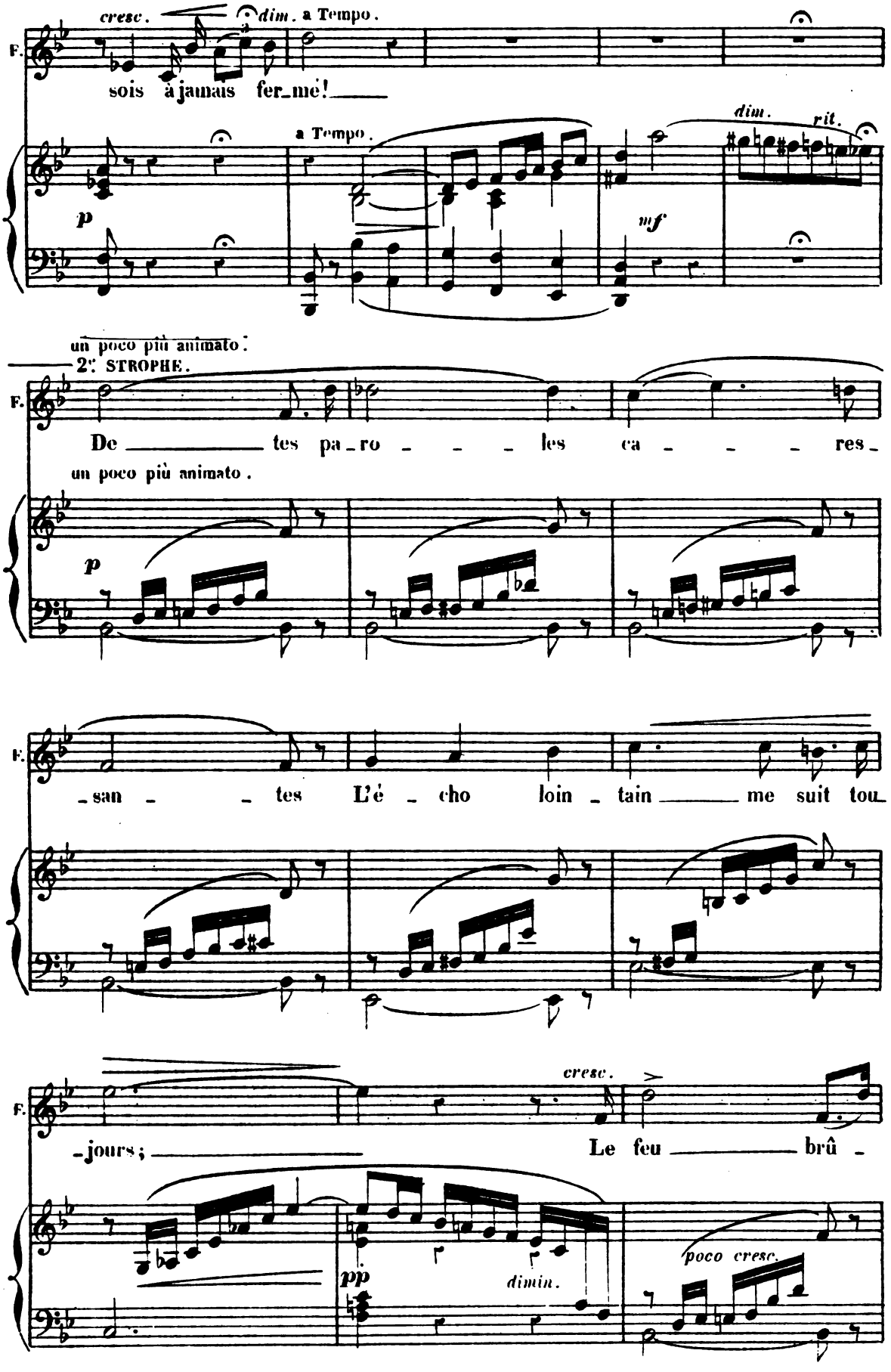

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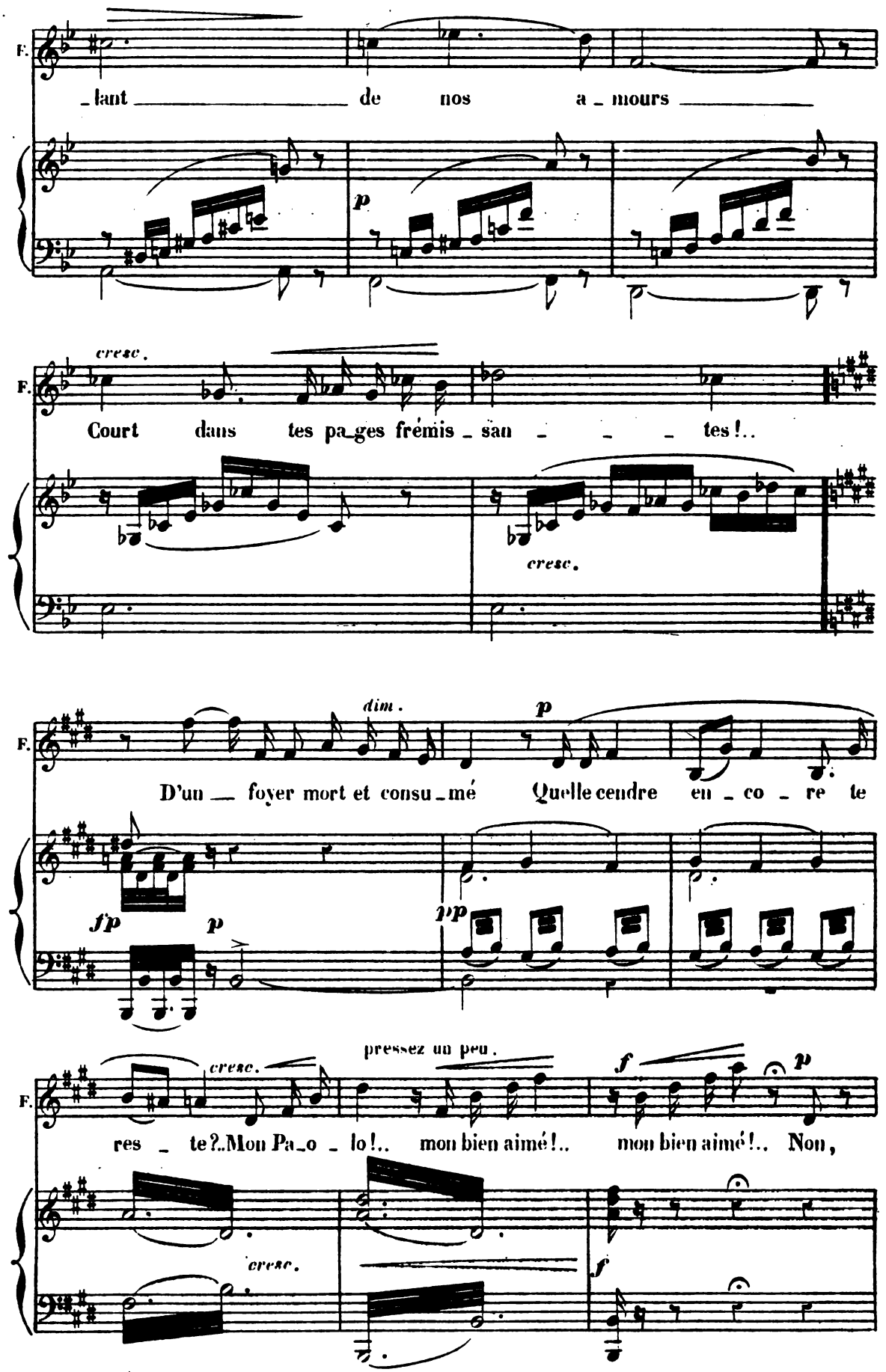

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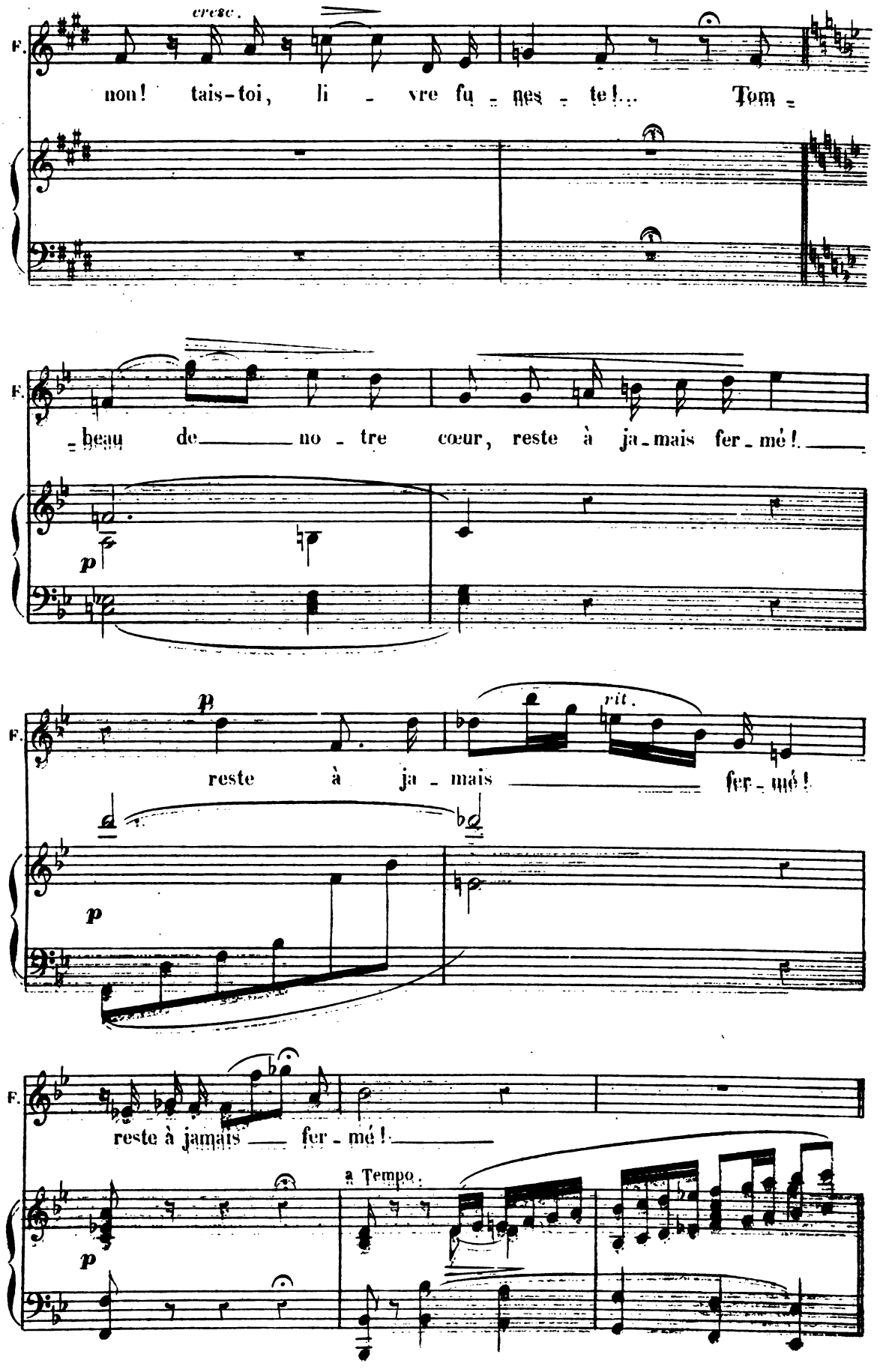

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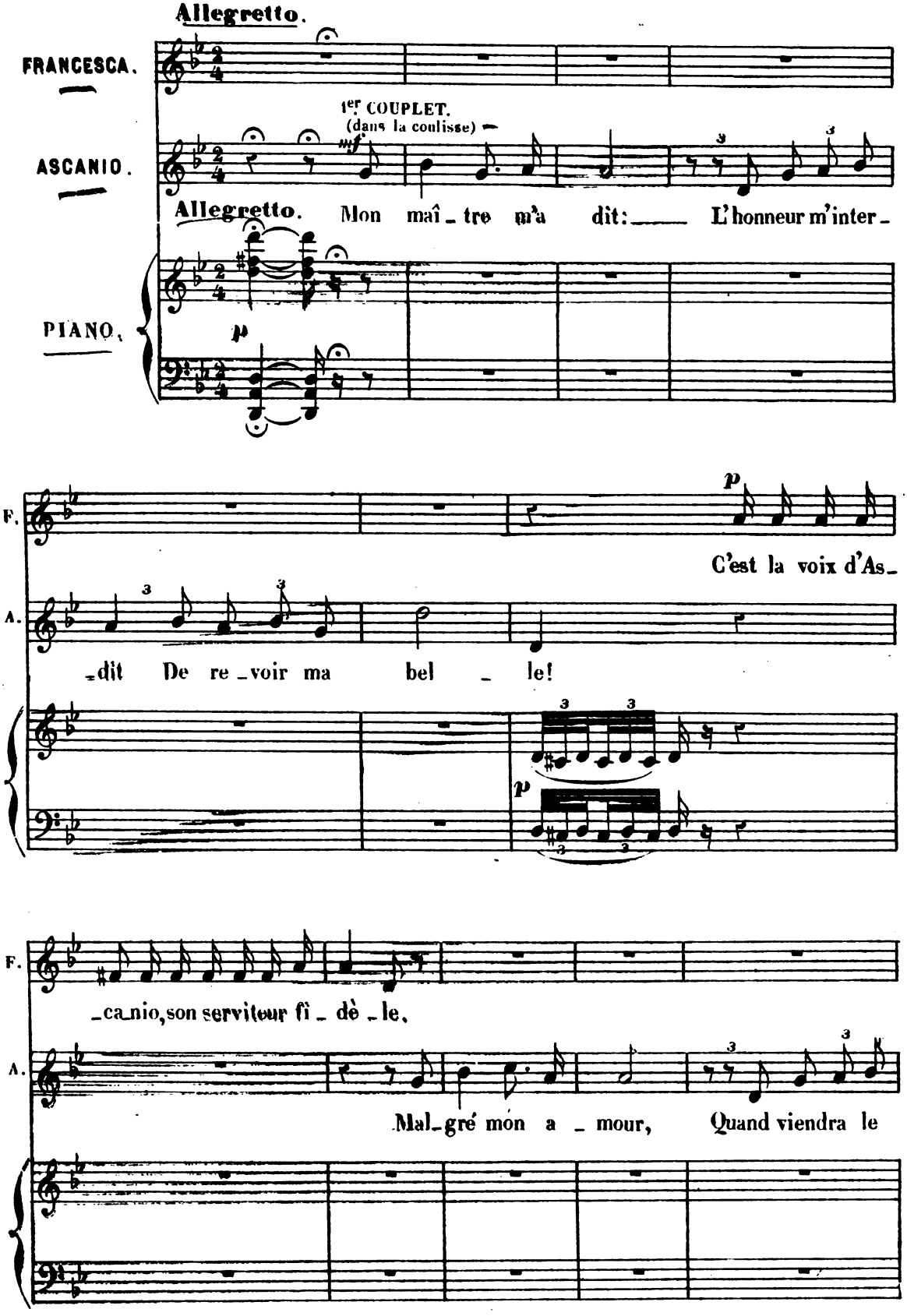
N° 18 -

- CHANSON -



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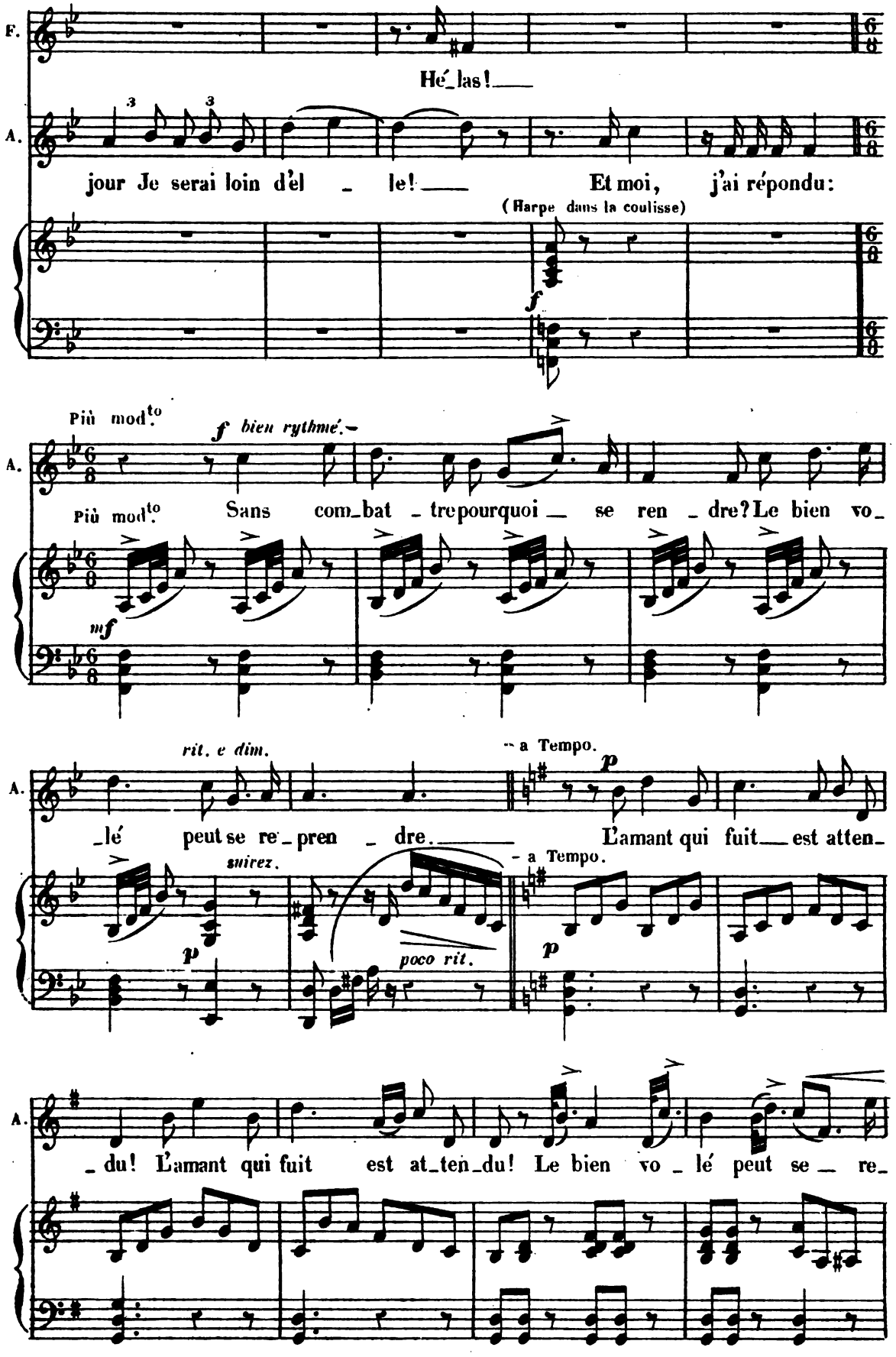

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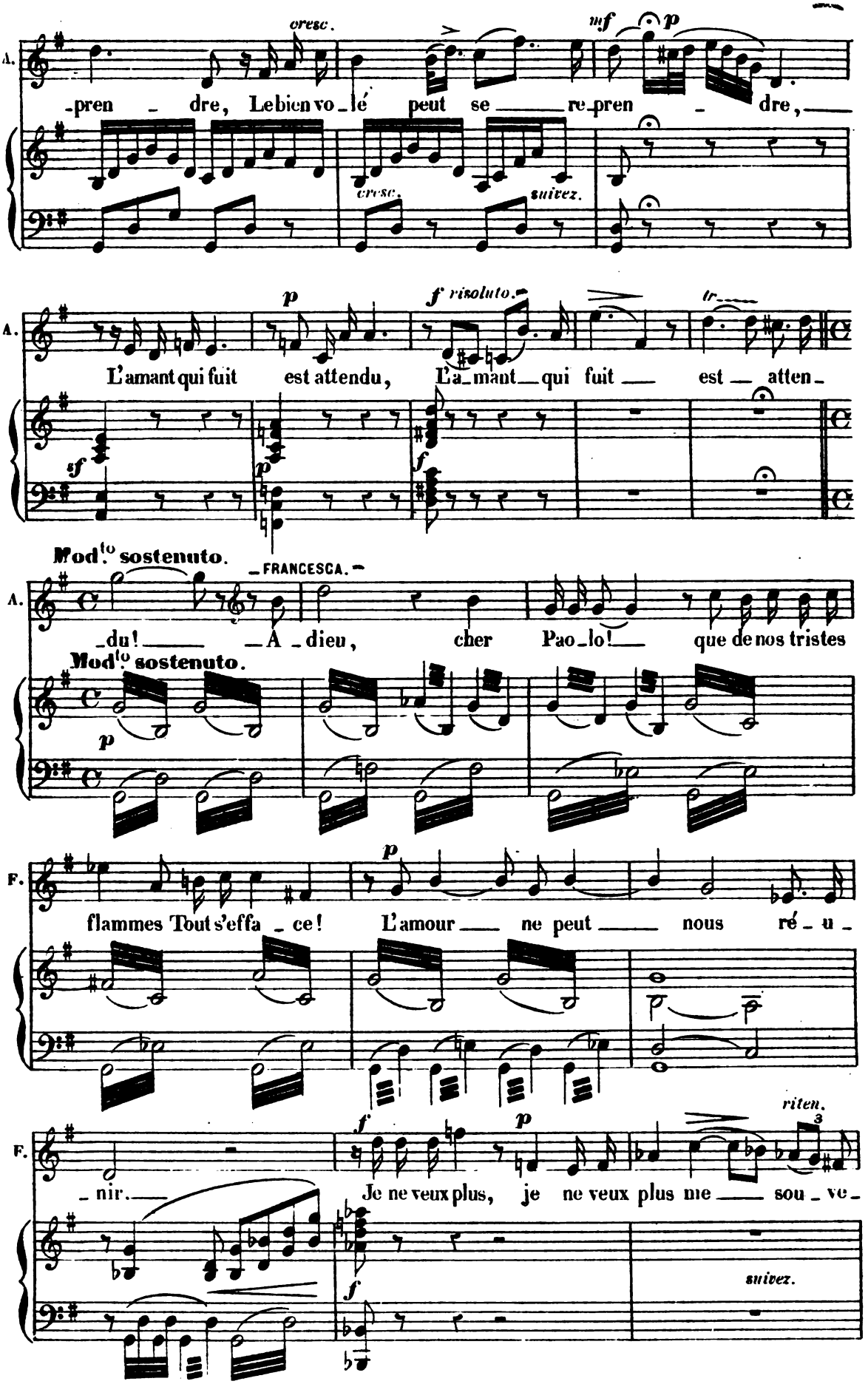

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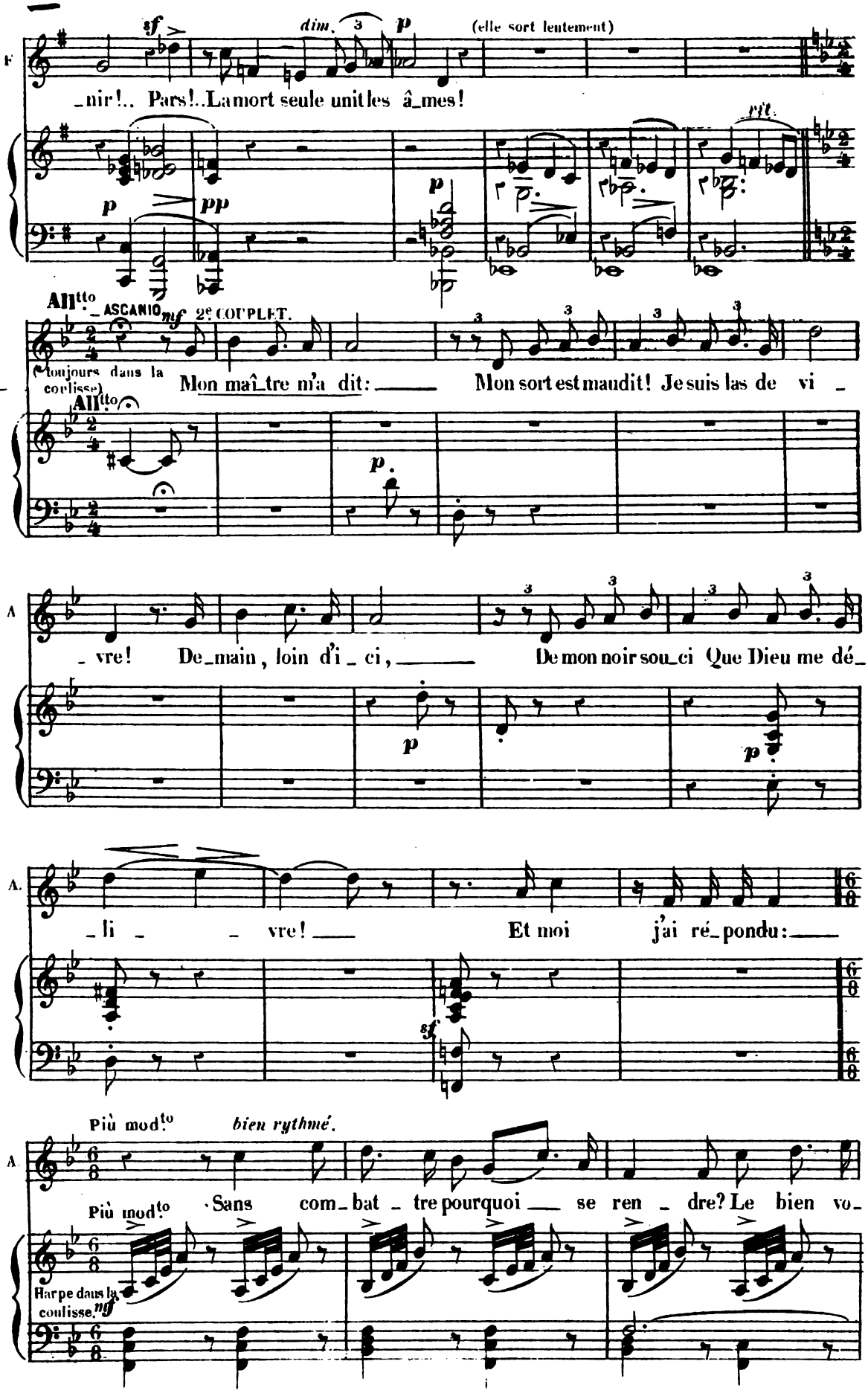

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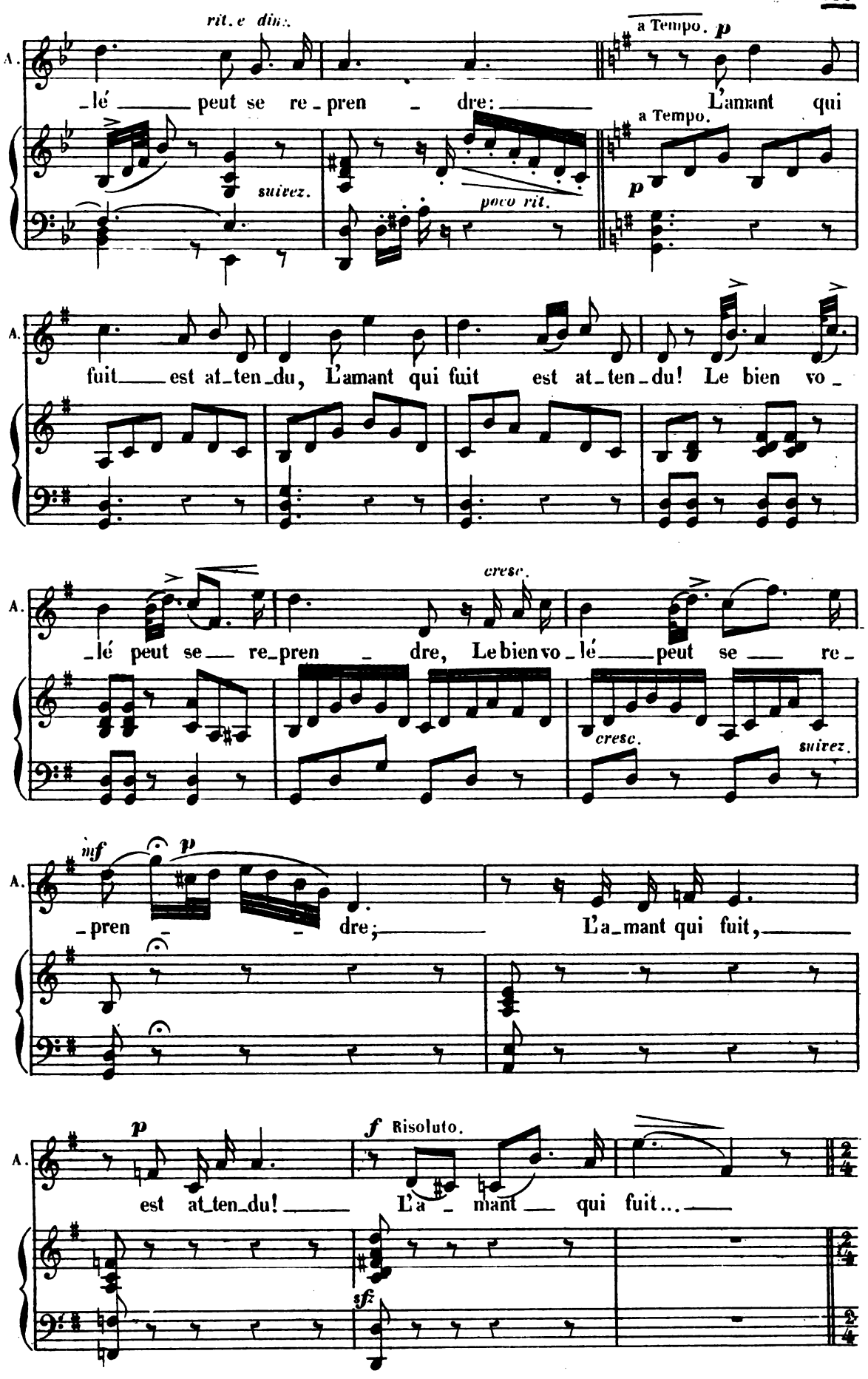

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(Ascanio, frappé d'un coup de poignard jette un cri)

A.

ff Ah!

All^tto

f

dimin.

p

PAOLO. (entrant) Récit.

(il se penche sur le balcon)

(appelant)

p

N'est-ce pas As_ca_nio qui m'ap_pel_le? As_

Récit.

ppp

P.

_ca_nio? Tout est som_bre, Tout dort...

p

P.

Quel est ce bruit de pas?.. Ecoutons. Non,

p

tranquille.

pp

P.

plus rien que le si_lence et l'om_bre..

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N° 19

AIR

Andantino.

PAOLO.

Andantino.

PIANO.

pp

pp

pp

dolce.

P.

J'ai voulu te re_voir, ô_ Para_dis per_du, Té_

mf

pp

P.

_moin de mon bonheur, té_moin de mon sup_pli _ ce! Qu'à tout ja_

p

cresc.

p

dim.

p

P.

_mais qu'à ja_mais en toi mon cœur ense_ve_

mf

cresc.

p

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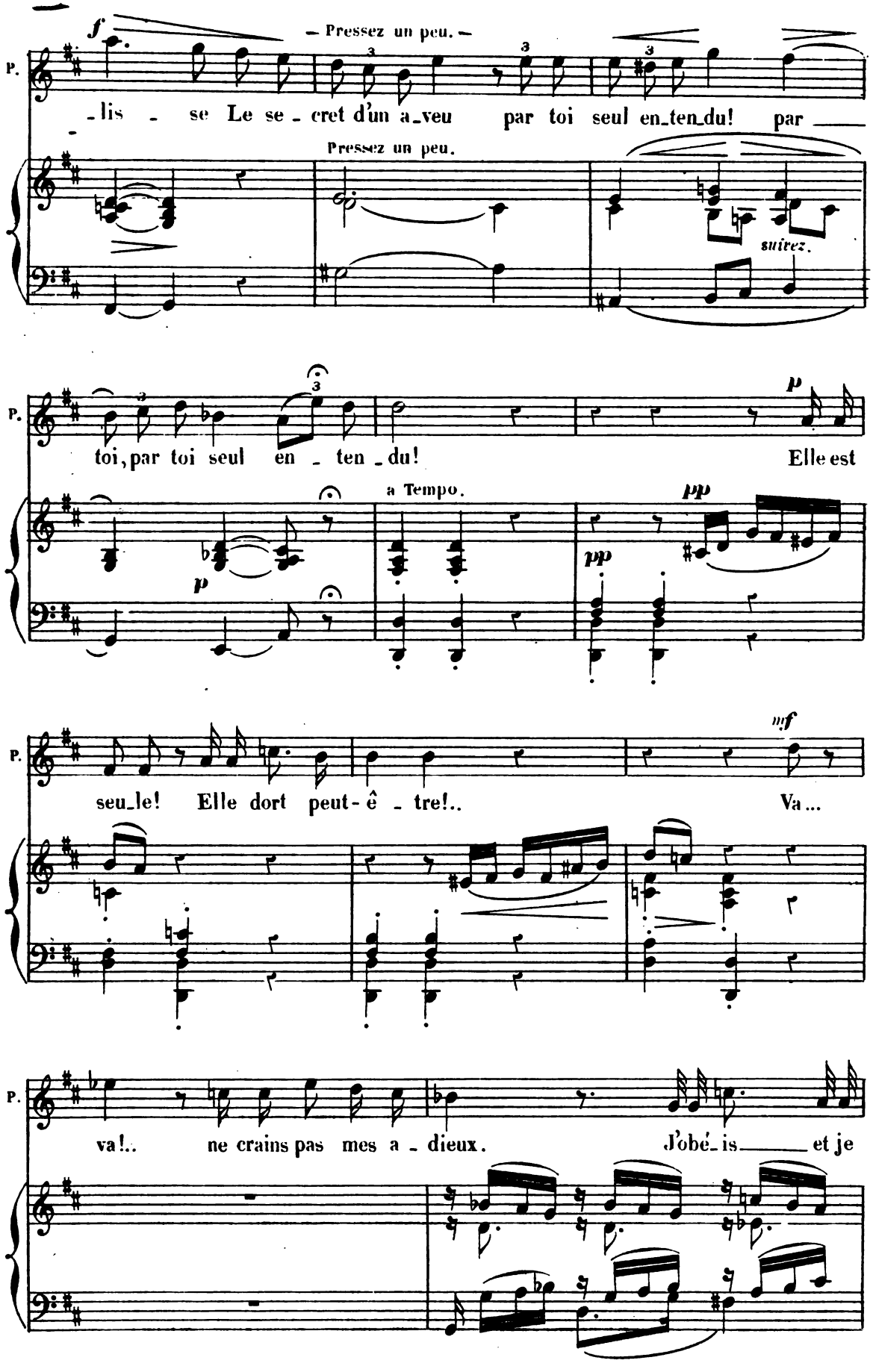

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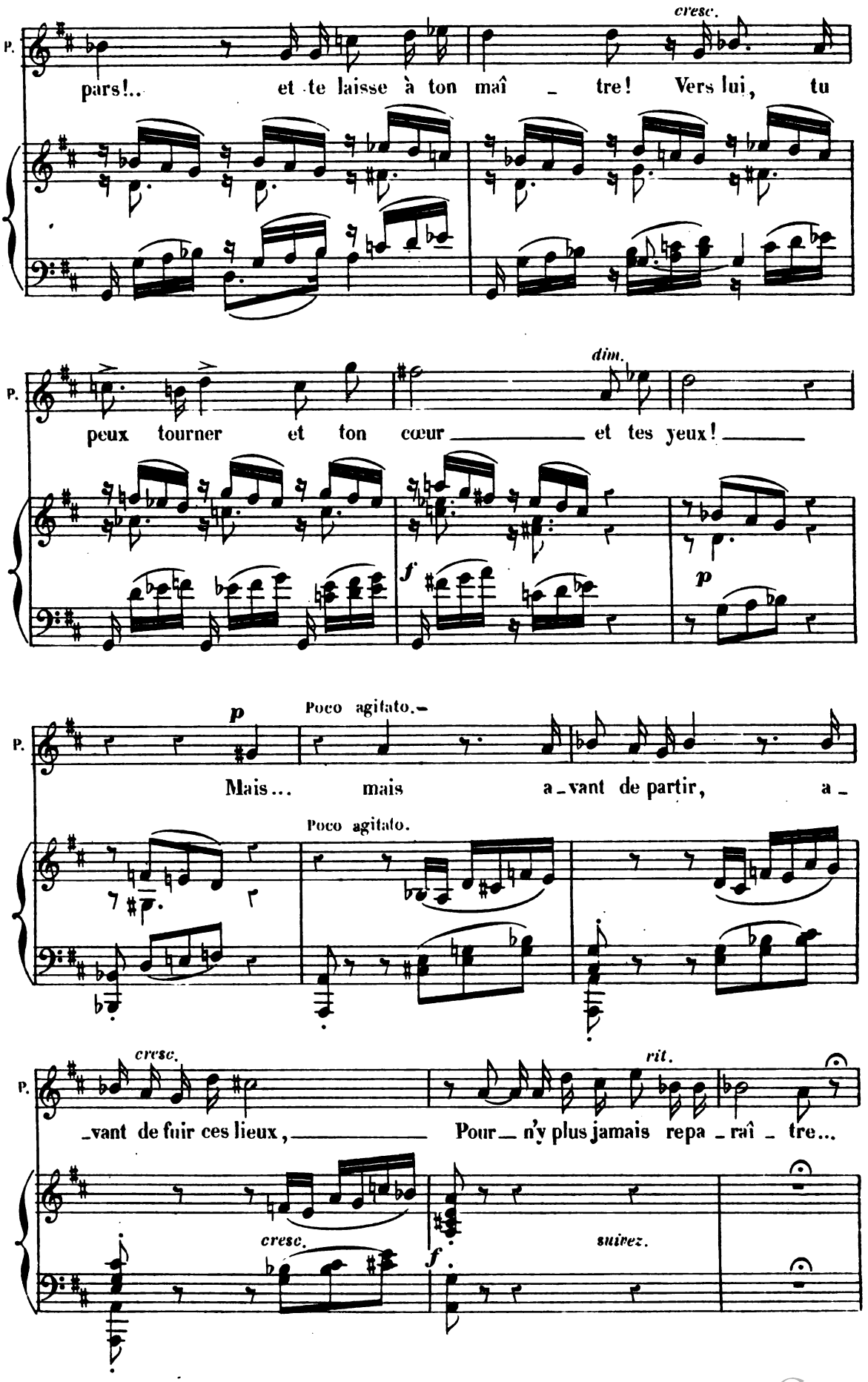

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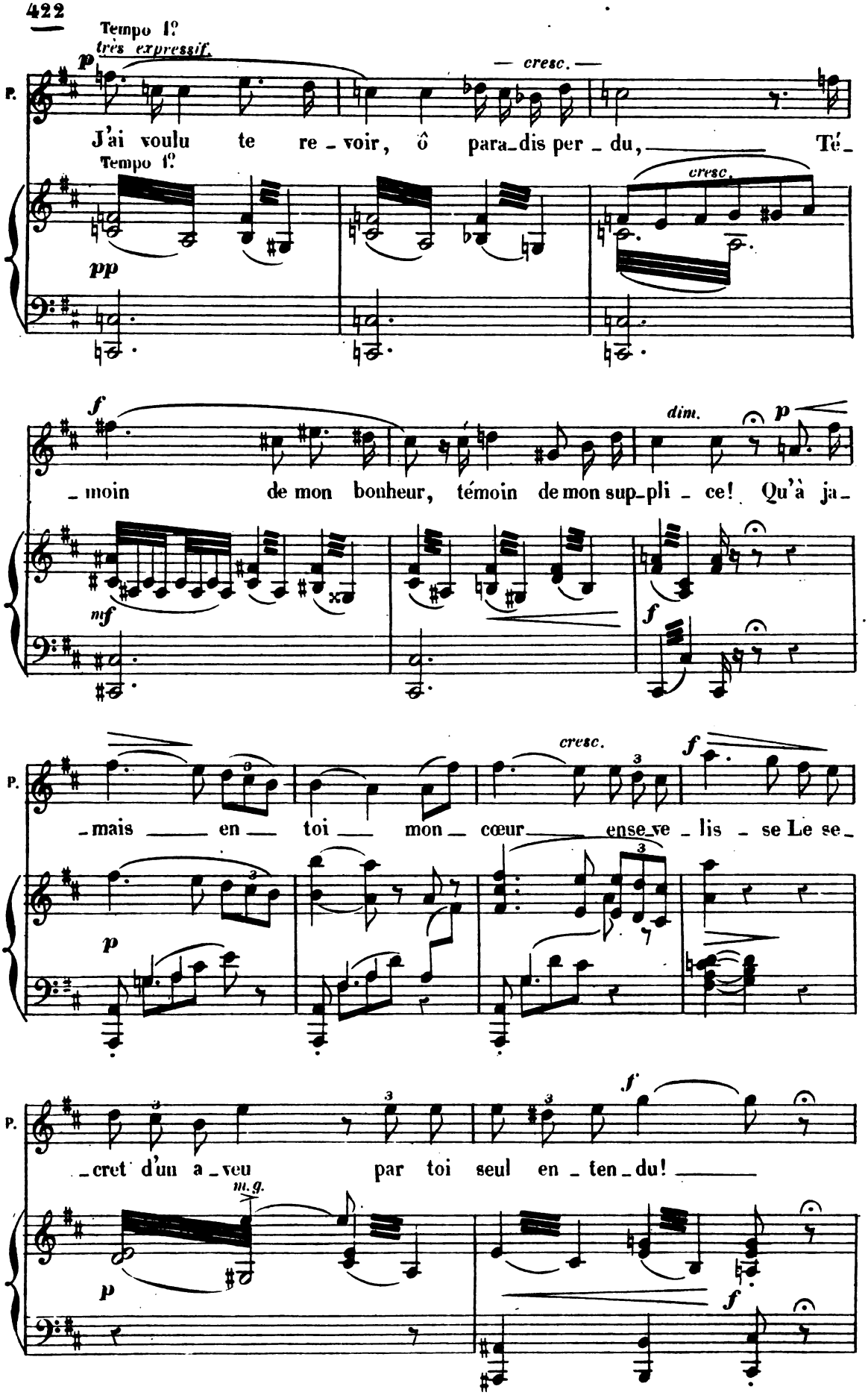

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P. ô Pa - ra - dis per - du, Té - moin de mon bon -

p

P. - heur! ô Pa - ra - dis, té - moin de mon suppli - ce!

f

f

P. J'ai voulu te revoir, ô Paradis per - du!

p f

a Tempo.

p

dim. dim. e rit.

pp

p Ped. *

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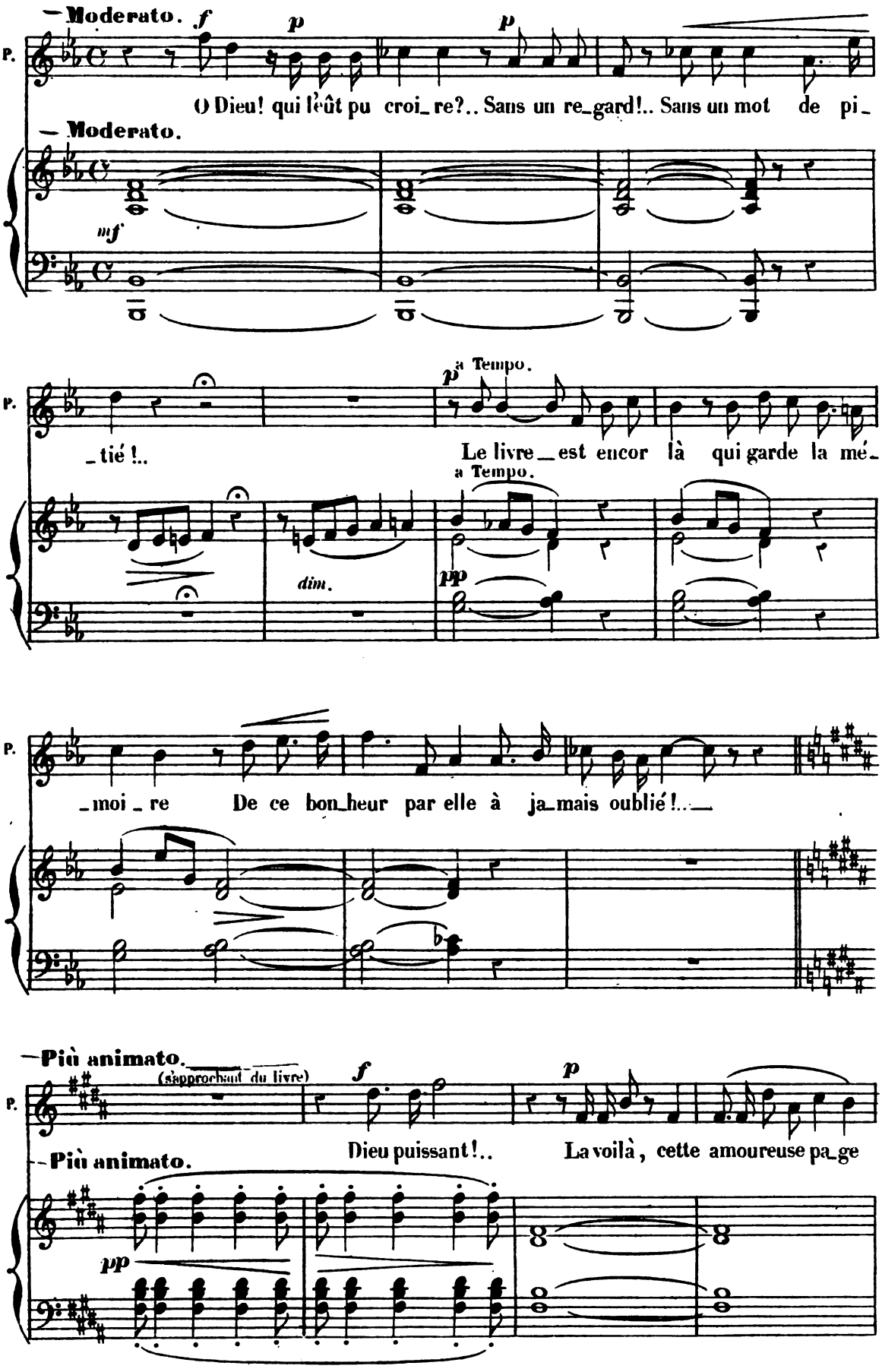
SCÈNE.



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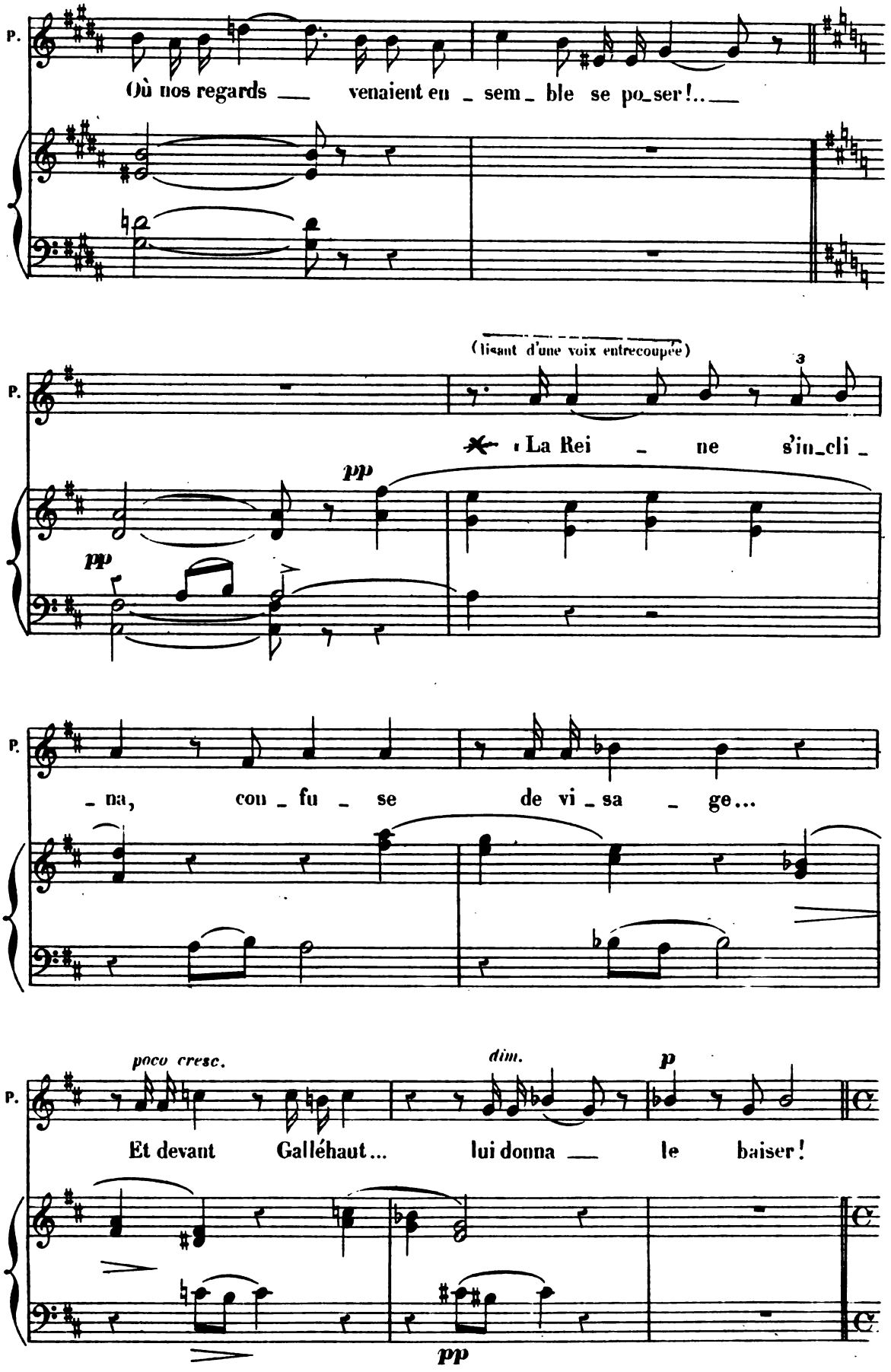

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(replaçant le livre tout ouvert sur la table)

P.

Bai_ser men_teur!.. bai_ser qui me tor_tu_re! Que je sens

P.

là, comme le fer En_cor présent dans la bles_

All°

P.

_su_re!.. Avant-coureur du ciel qui m'a donné l'en_

Animez peu à peu.

All°

P.

_fer!

P.

Dieu! c'est el_le!..

(écoutant)

(il se cache derrière une tapisserie)

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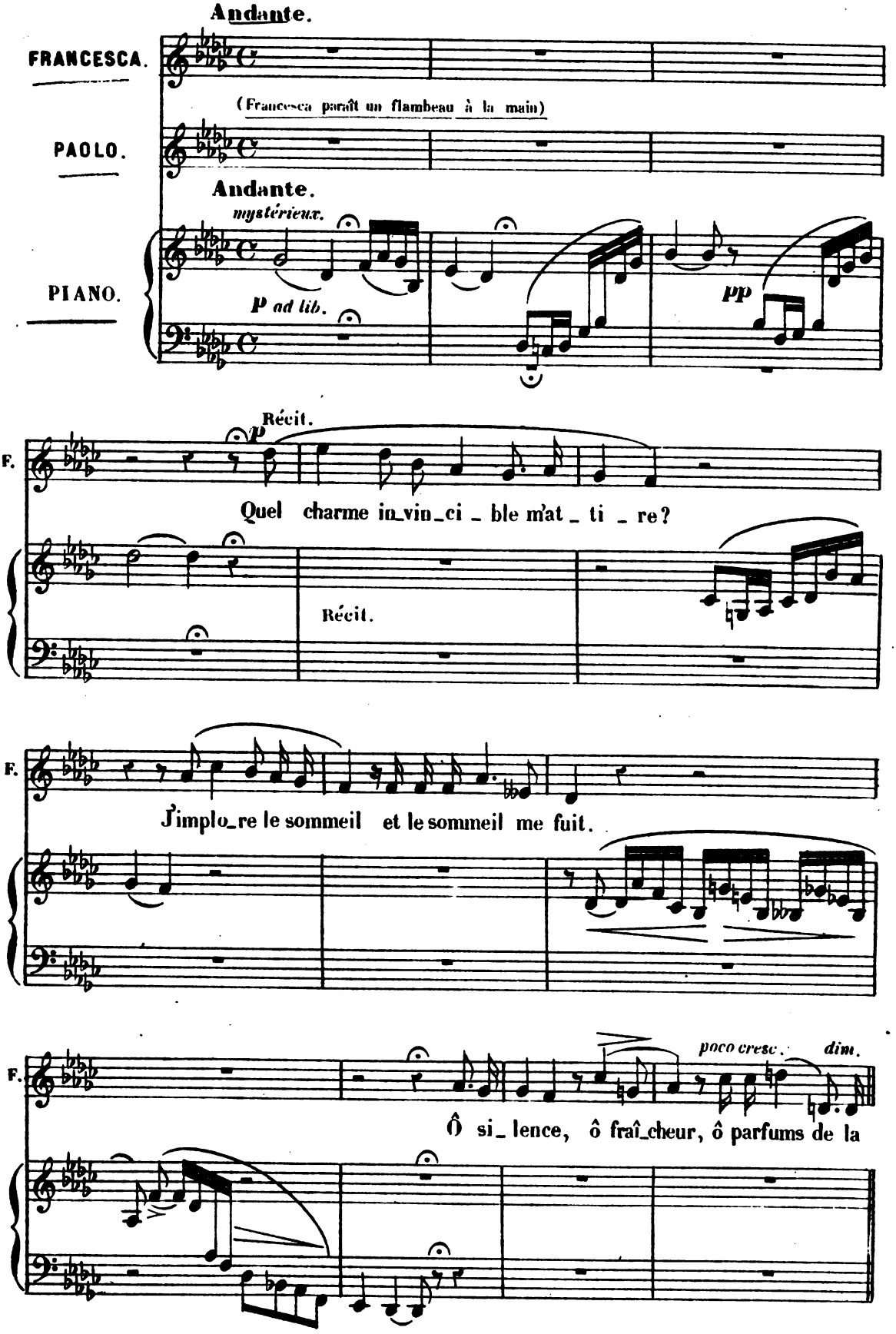
N.° 20

DUO FINAL



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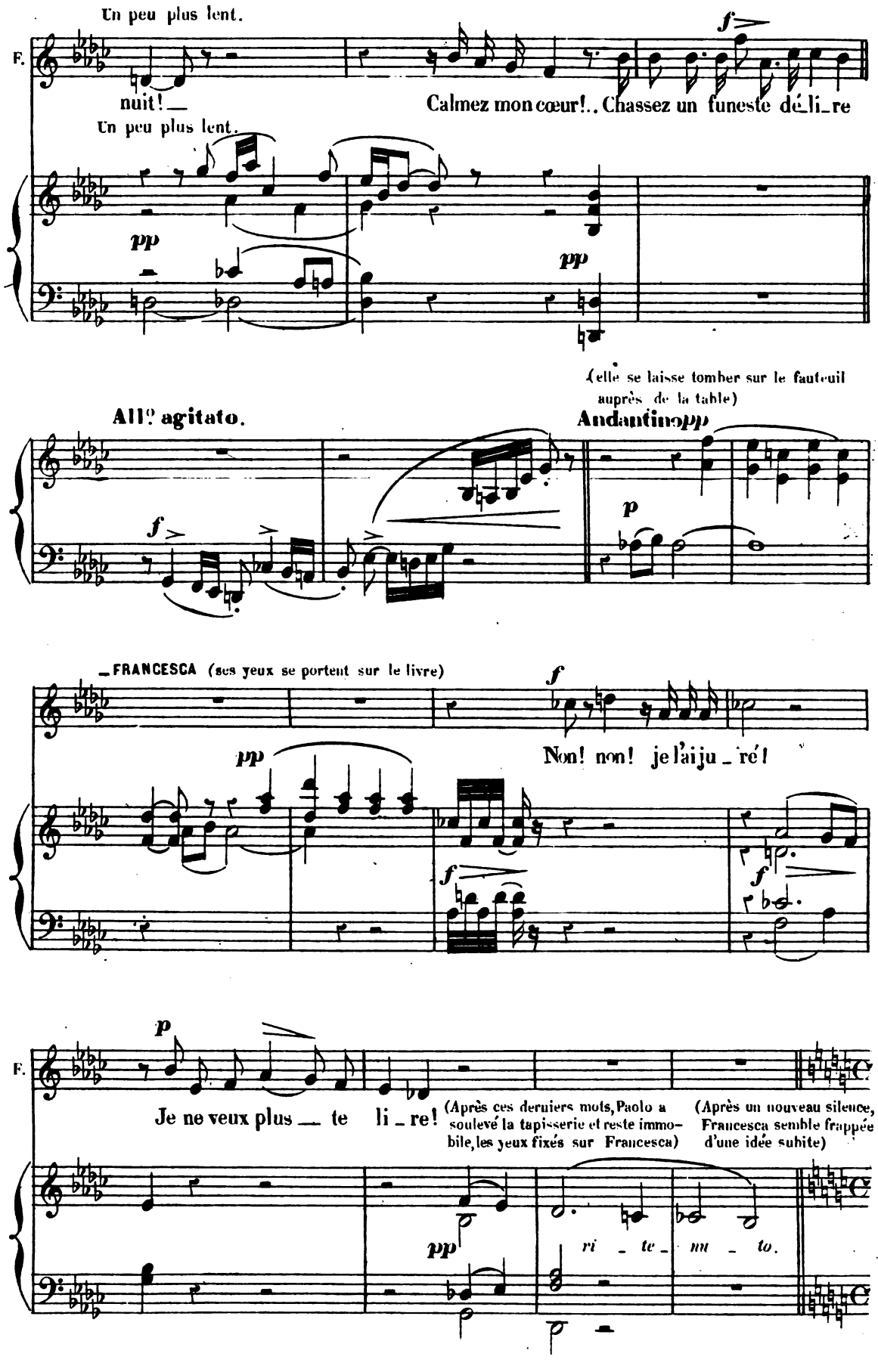

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All° moderato.

F.

Mais... ce livre est ouvert!.. Com_ment? Par qui? grand

All° moderato.

(Sans se retourner, sans voir, mais comme si elle devinait que Paolo est derrière elle)

F.

Dieu! Quelqu'un est donc i _ ci?.. Je frémis de compren _ dre!

F.

Non!.. Ne parais pas! Fuis!.. Sans me voir!.. Sans m'enten _ dre!

Allegro.

F.

Grâ _ ce!.. fuis!..

(s'élancant vers Francesca) Récit.

PAOLO.

Allegro.

Pas a _ vant de t'a_voir dit a _

Récit.

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(Défaillante)

F. Ah!

P. _dieu! Je_____ t'obé_is _ sais,_____

P. l'â _ me dé_ses_pé _ ré _ e, Je re_voyais ces lieux pour

poco rit. suivez.

P. _____ la dernière fois! Soudain, j'ai re_connu ta voix!... Je voulais

a Tempo. a Tempo.

P. fuir! _____ Tu t'es mon _ tré _ e! Et main_te_nant que Dieu_____

risoluto. a Tempo. a Tempo

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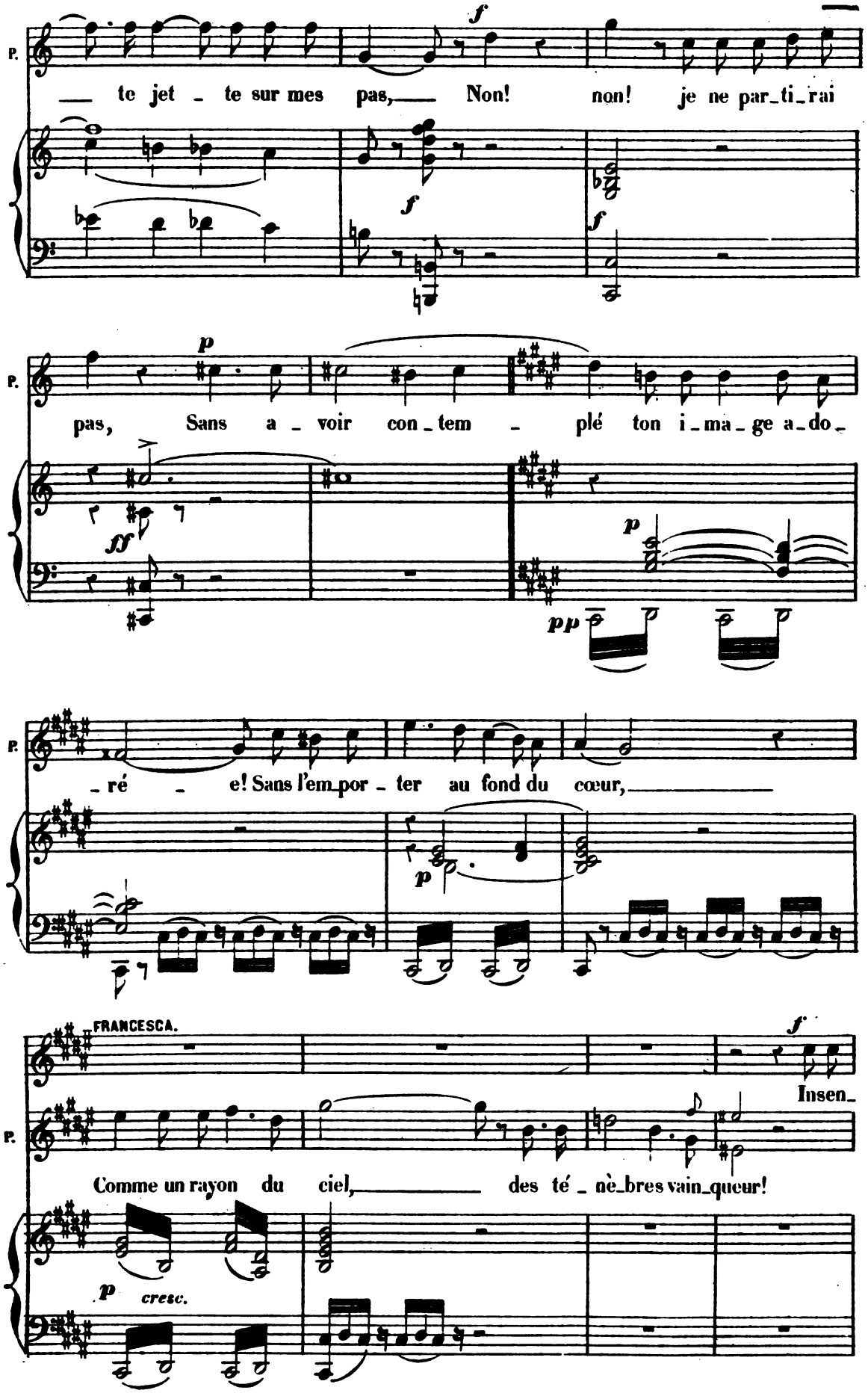

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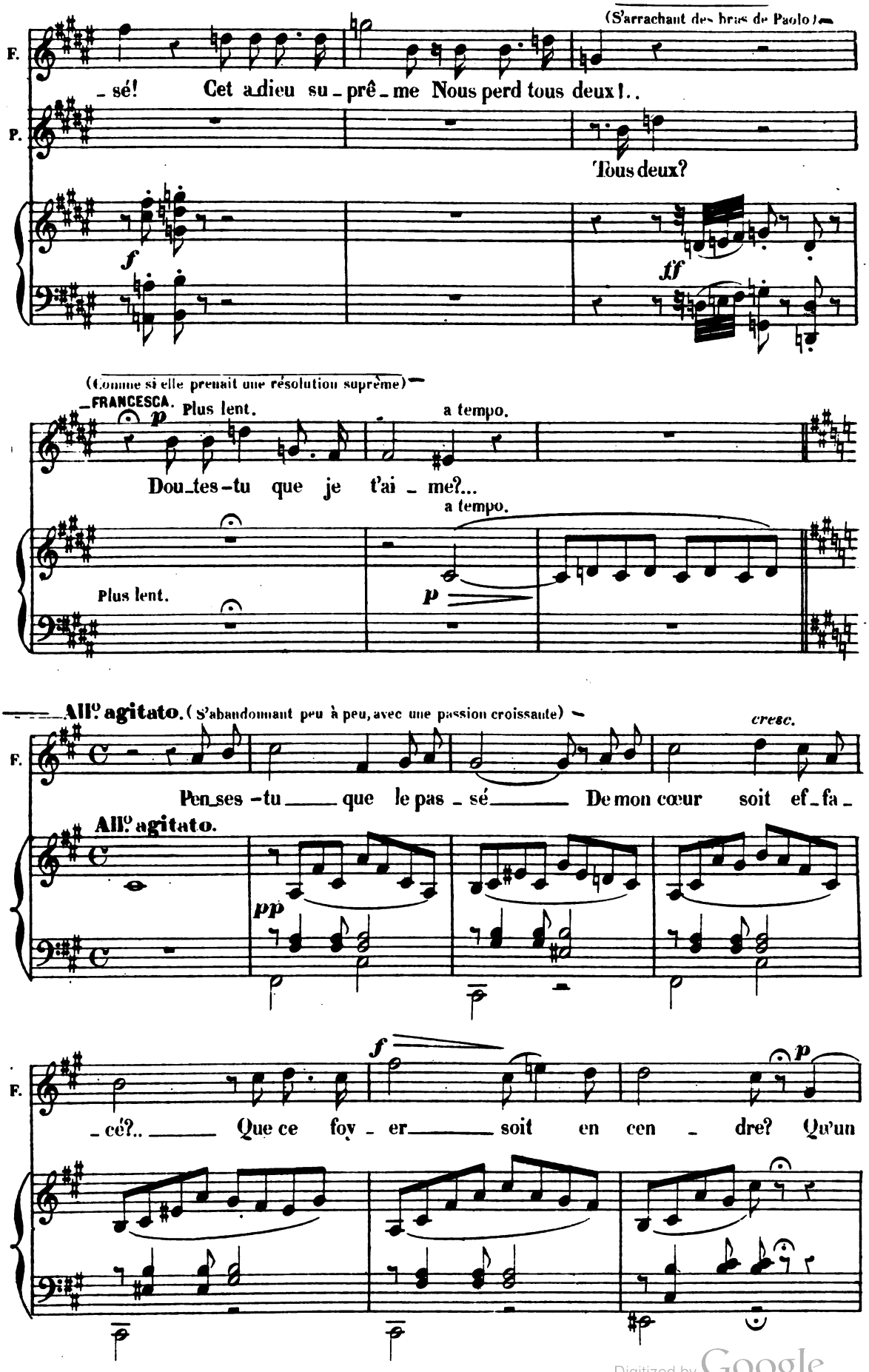

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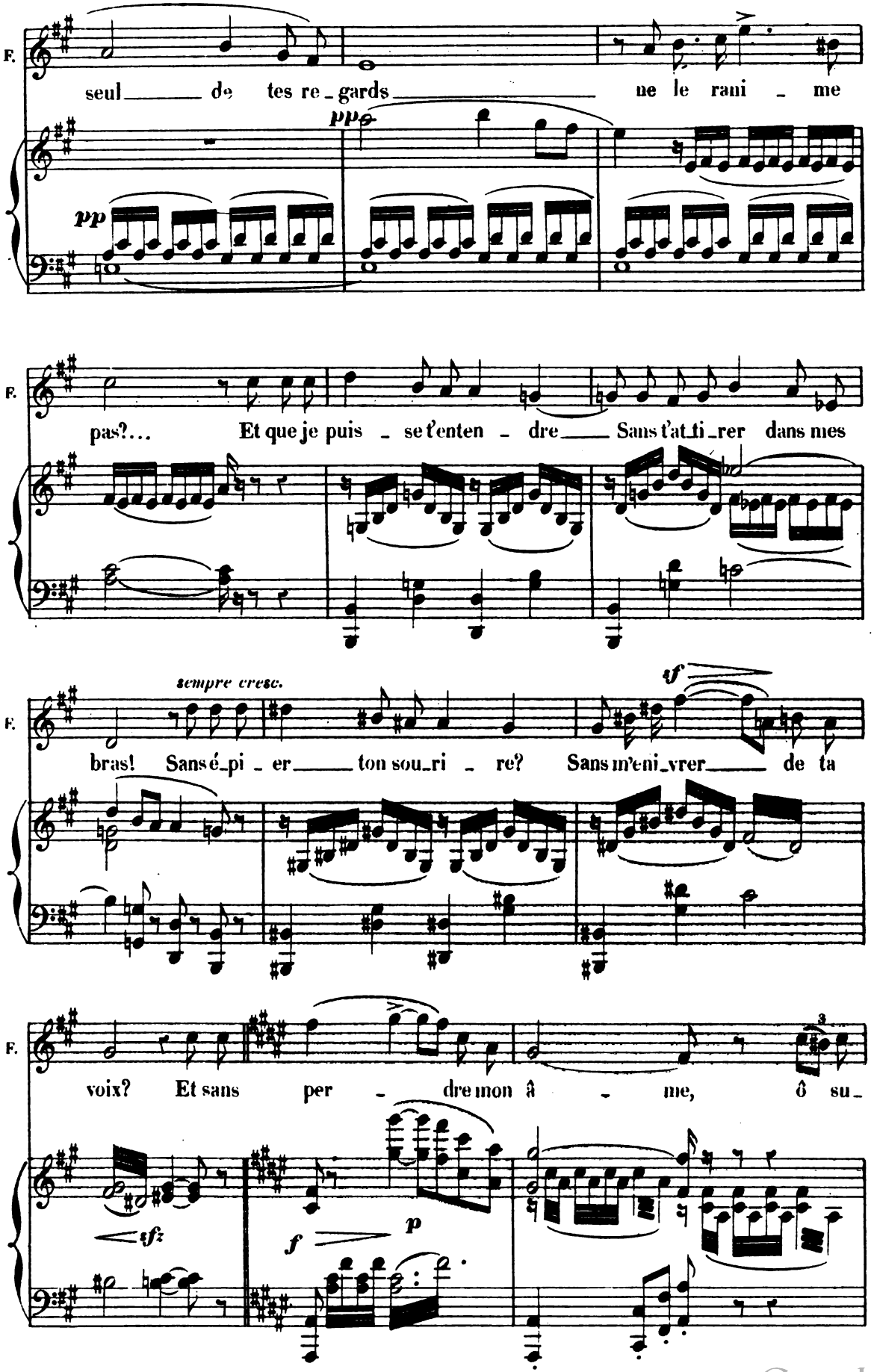

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F.

_prê _ _ me dé _ li _ _ re! A t'ai _ mer, à te le

p *f* *p* *pp*

cresc. animez peu à peu

F.

di _ re, A te le di _ re cent fois! ô su _ prê _ me dé _

animez peu à peu

cresc. *p*

ff

à _____ te le di _ re ___ cent

f

F.

_ li _ re! A _____ t'ai _ mer à _____ te le dire cent

ff

f *p* *f*

— (Revenant à elle et voulant s'éloigner) —

Un peu plus lent.

F.

fois! — (Dans les bras de Francesca) — Qu'ai-je fait?

— (La retenant) —

PAOLO.

f *p*

Fran _ ces _ ca!... ah! par _ le -

f

Un peu plus lent.

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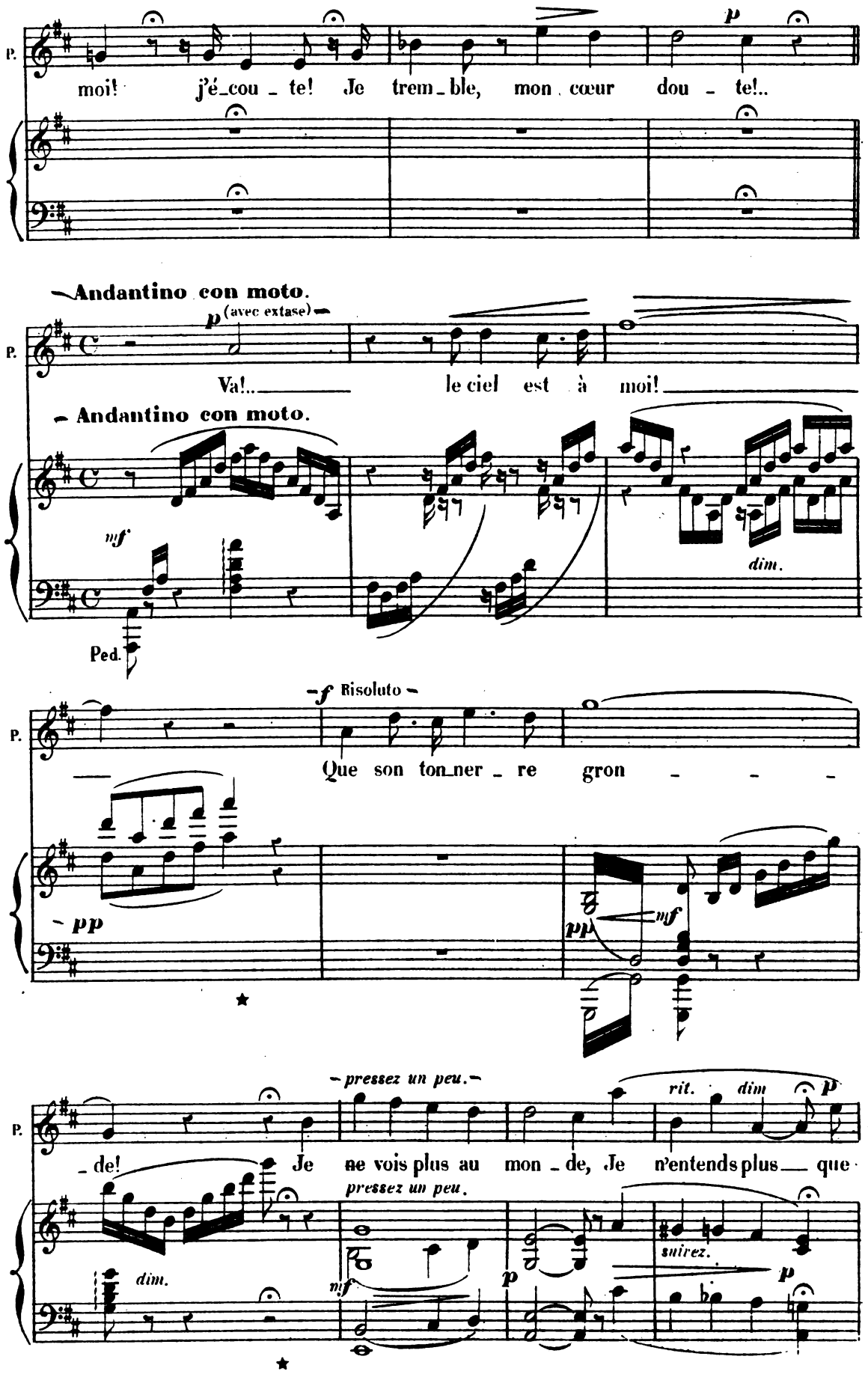
P.
moi! j'é_cou_te! Je trem_ble, mon cœur dou_te!..
p
Andantino con moto.
p (avec extase)
Va!.. le ciel est à moi!
Andantino con moto.
mf
dim.
Ped.
f Risoluto
Que son ton_ner_re gron_
pp
pp
mf
pressez un peu.
rit. dim
p
_de! Je ne vois plus au mon_de, Je n'entends plus que
pressez un peu.
dim.
mf
p
suivez.
p

-FRANCESCA.-

p

Si_len_ce!.. Un bruit de pas!

P.

toi!

a tempo.

rit. e dim. *p* *p>*

Ped.

-PAOLO.

Non! c'est mon pa_ge!

pp *pp*

mf (avec désespoir) *cresc.* *f*

P.

Ah! les chevaux sont là! L'e_xil est mon par_ta_ge! Un au_tre!...

Animez un peu. (suppliant)

P.

Rends le calme à mes sens é_ga_rés! Ne me dis pu_te pas cette

Animez un peu.

p *dim.* *pp* *poco rit.*

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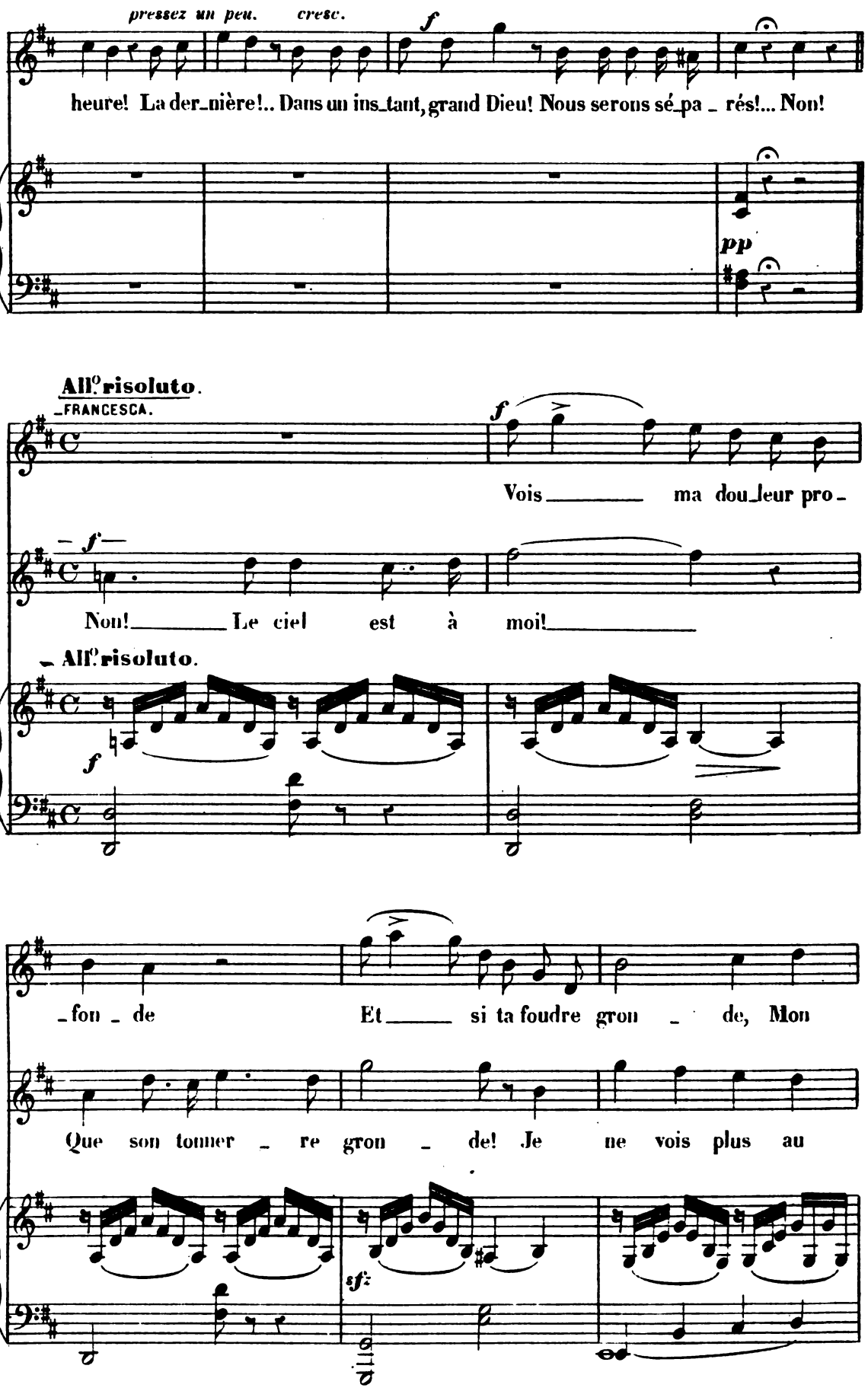

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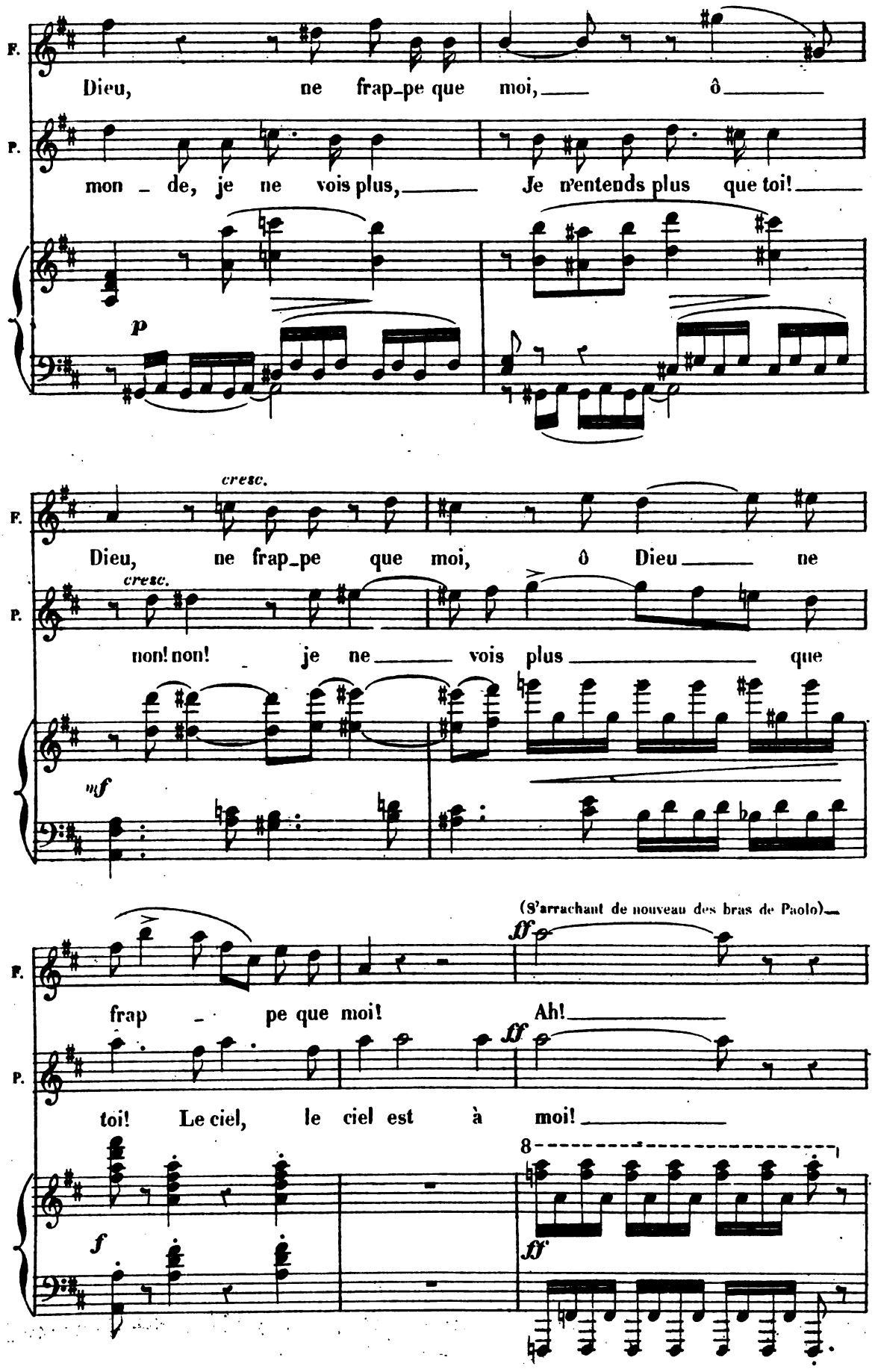

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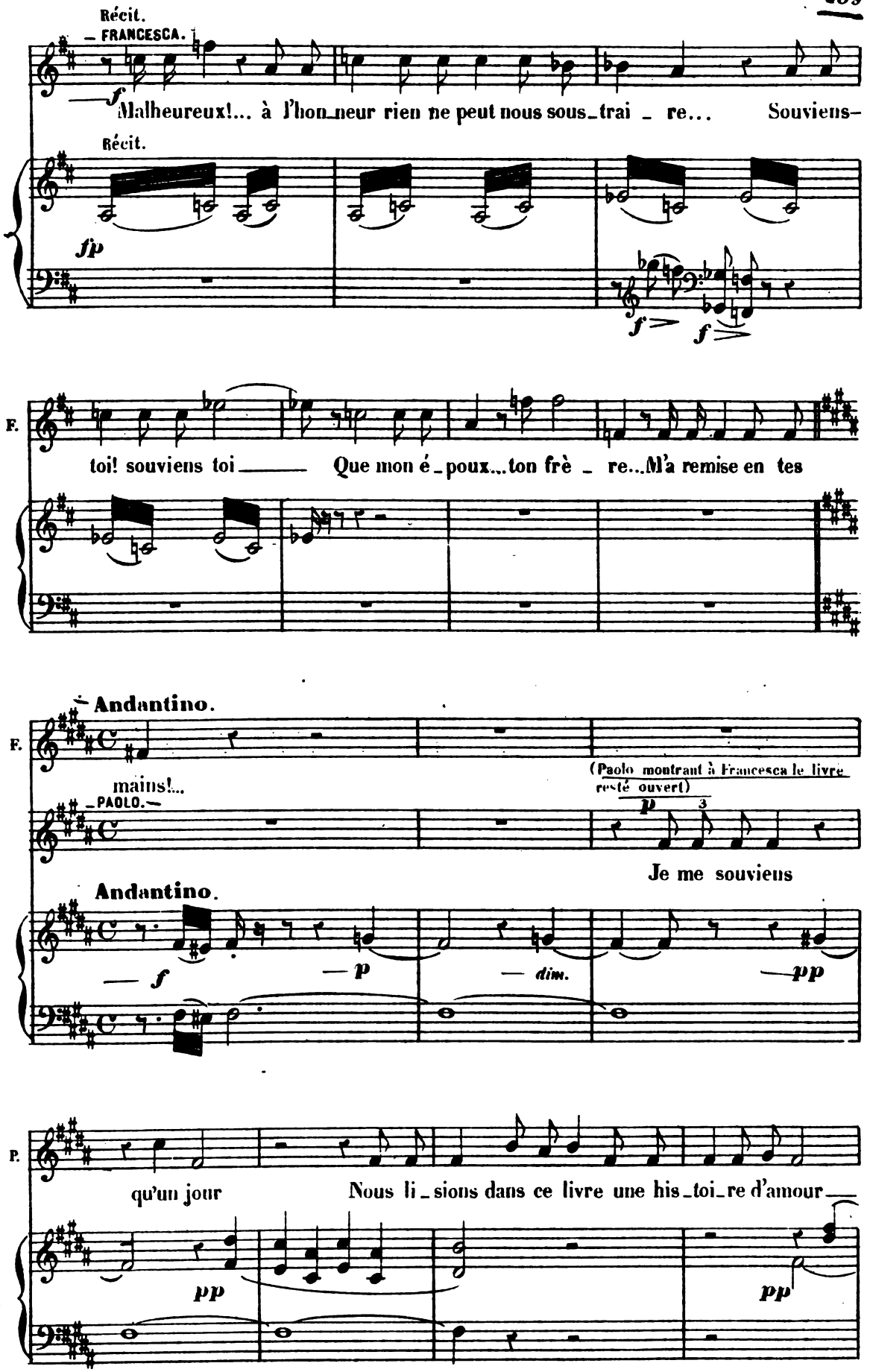

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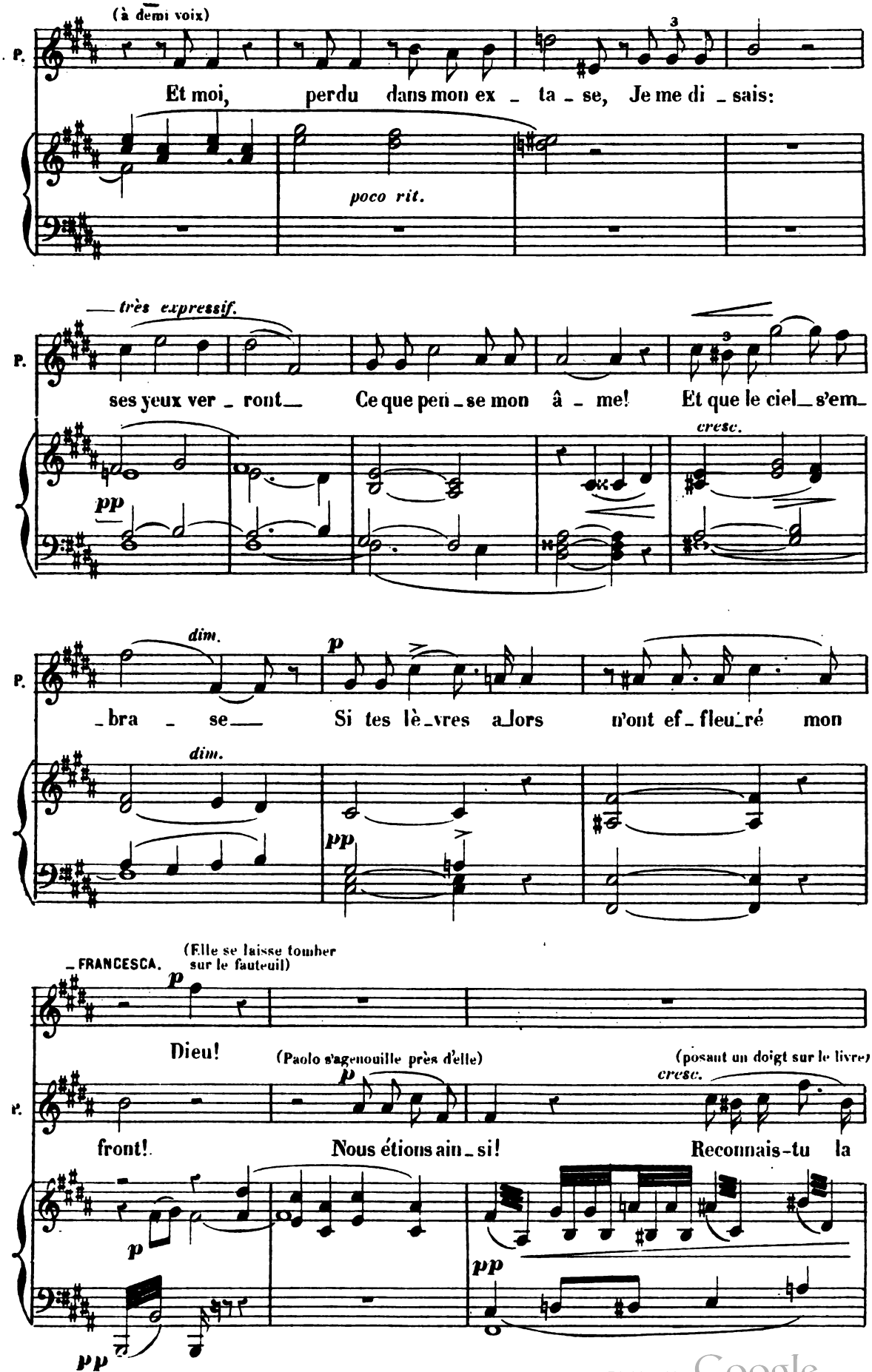

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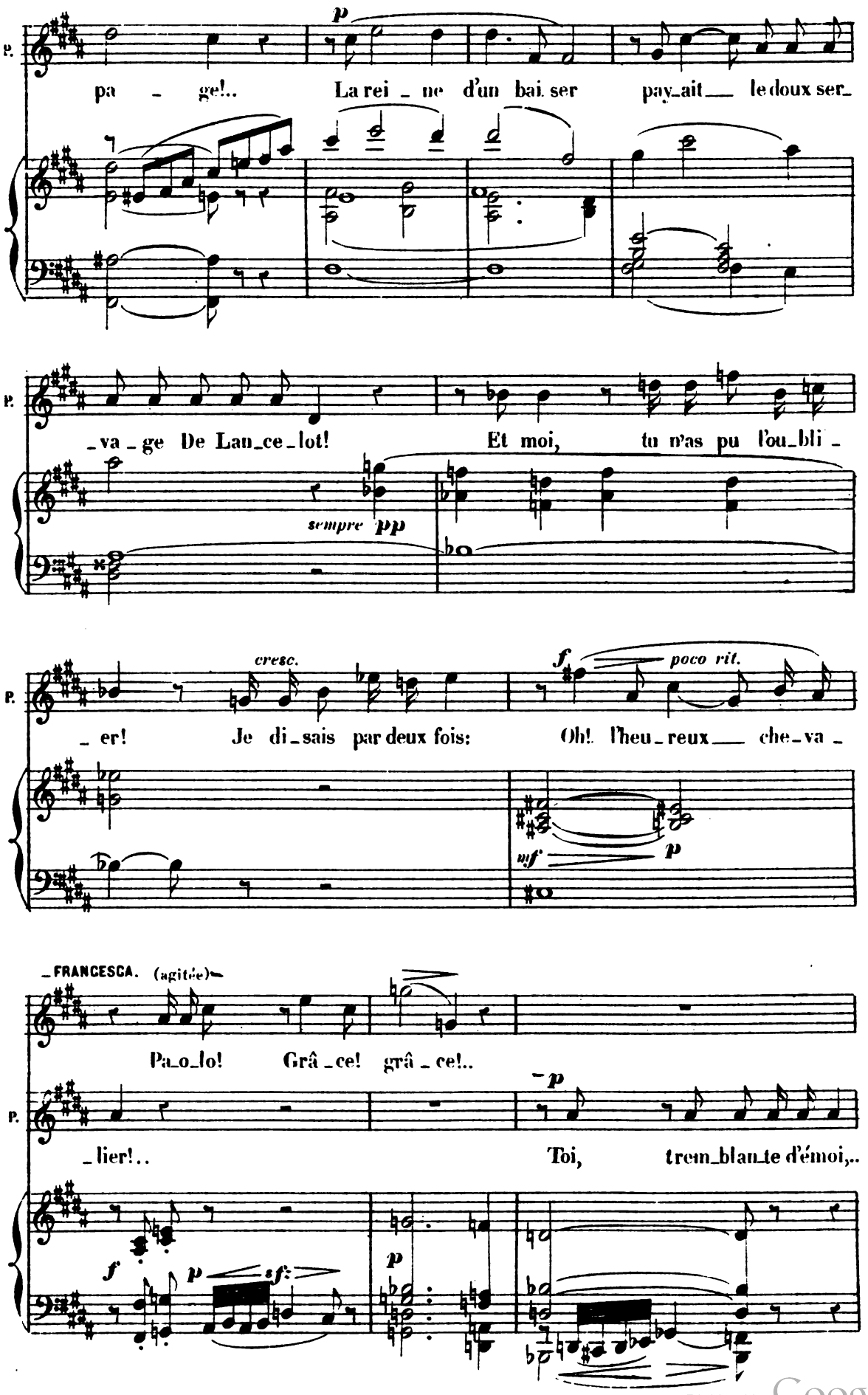

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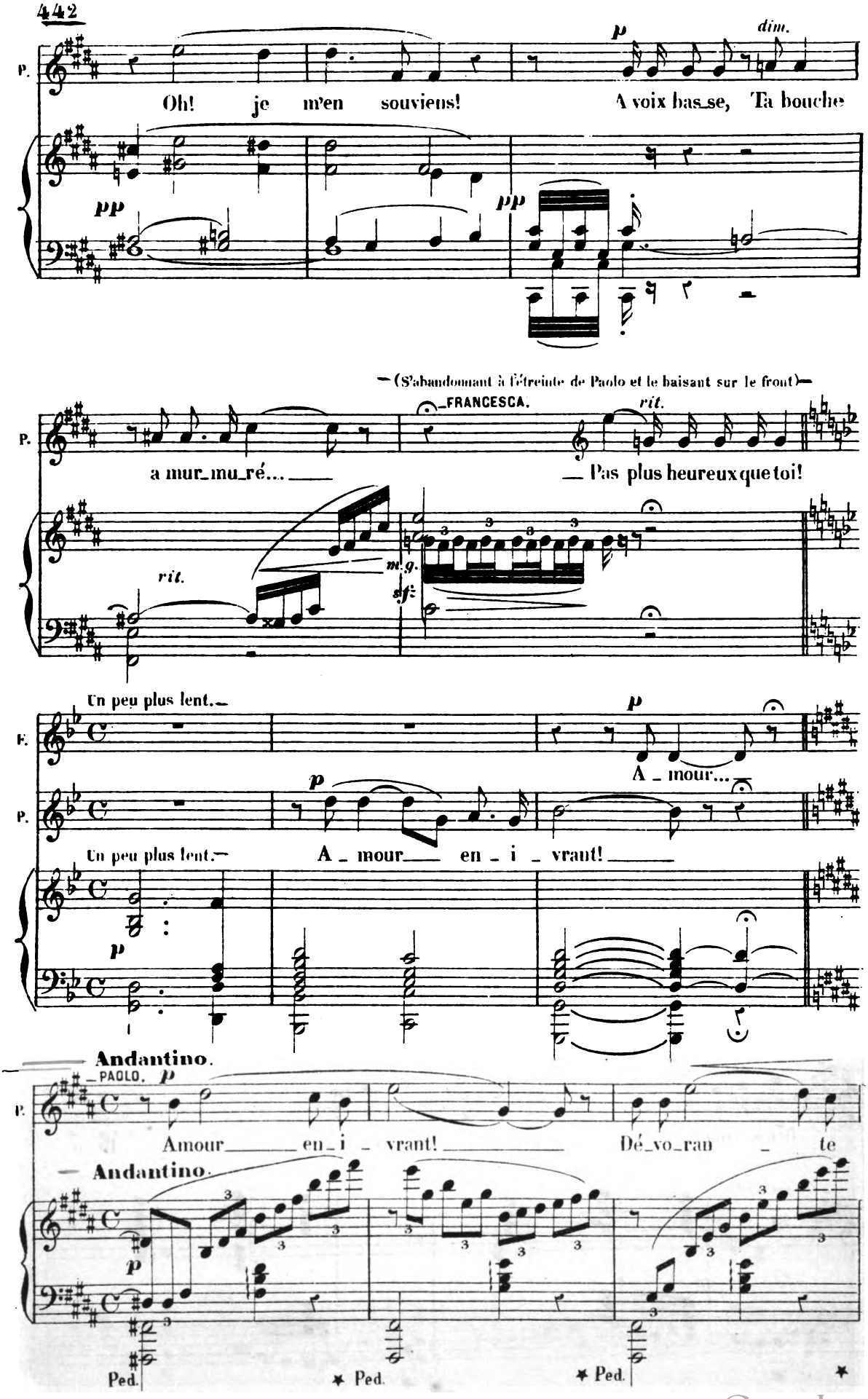

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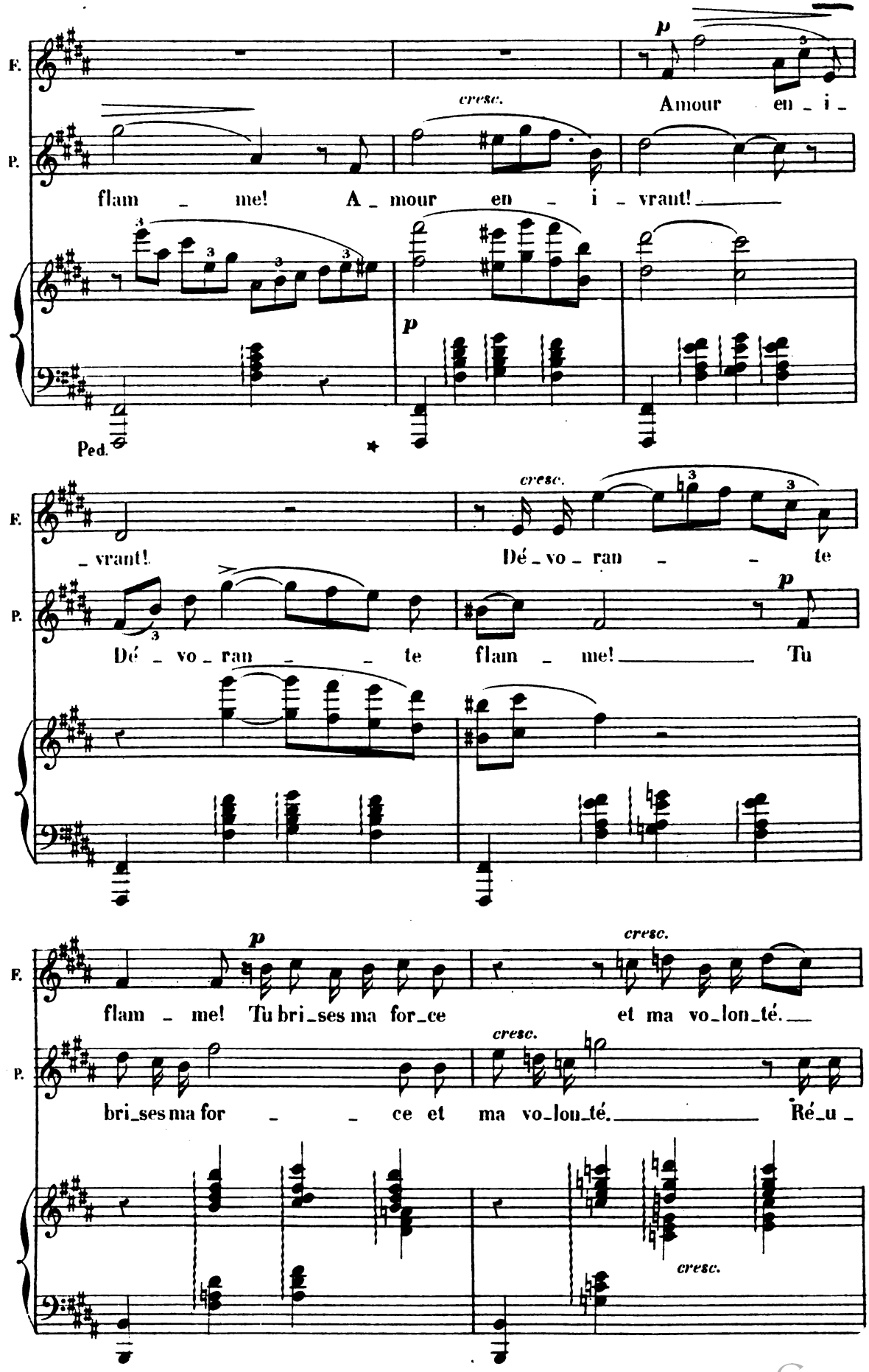

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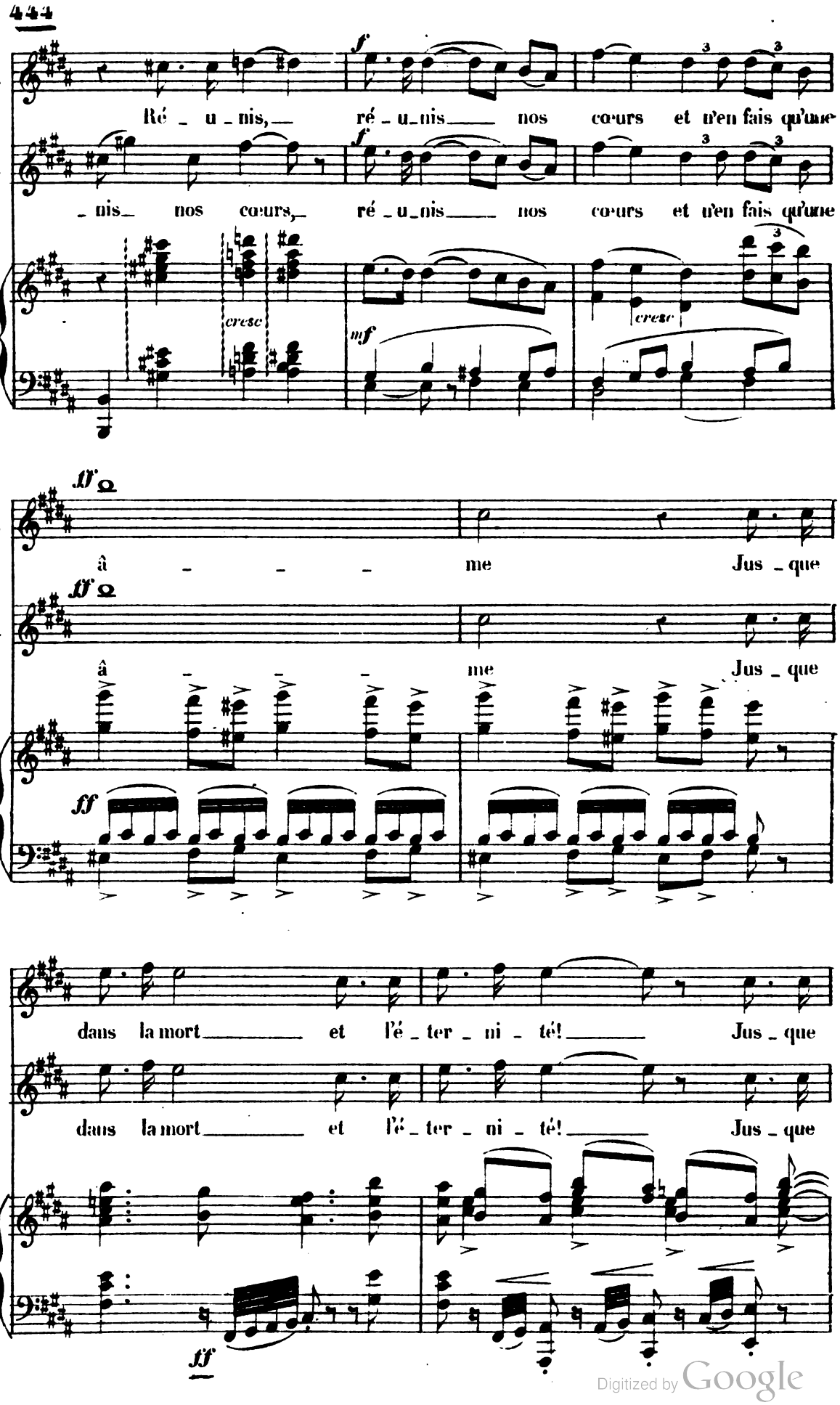

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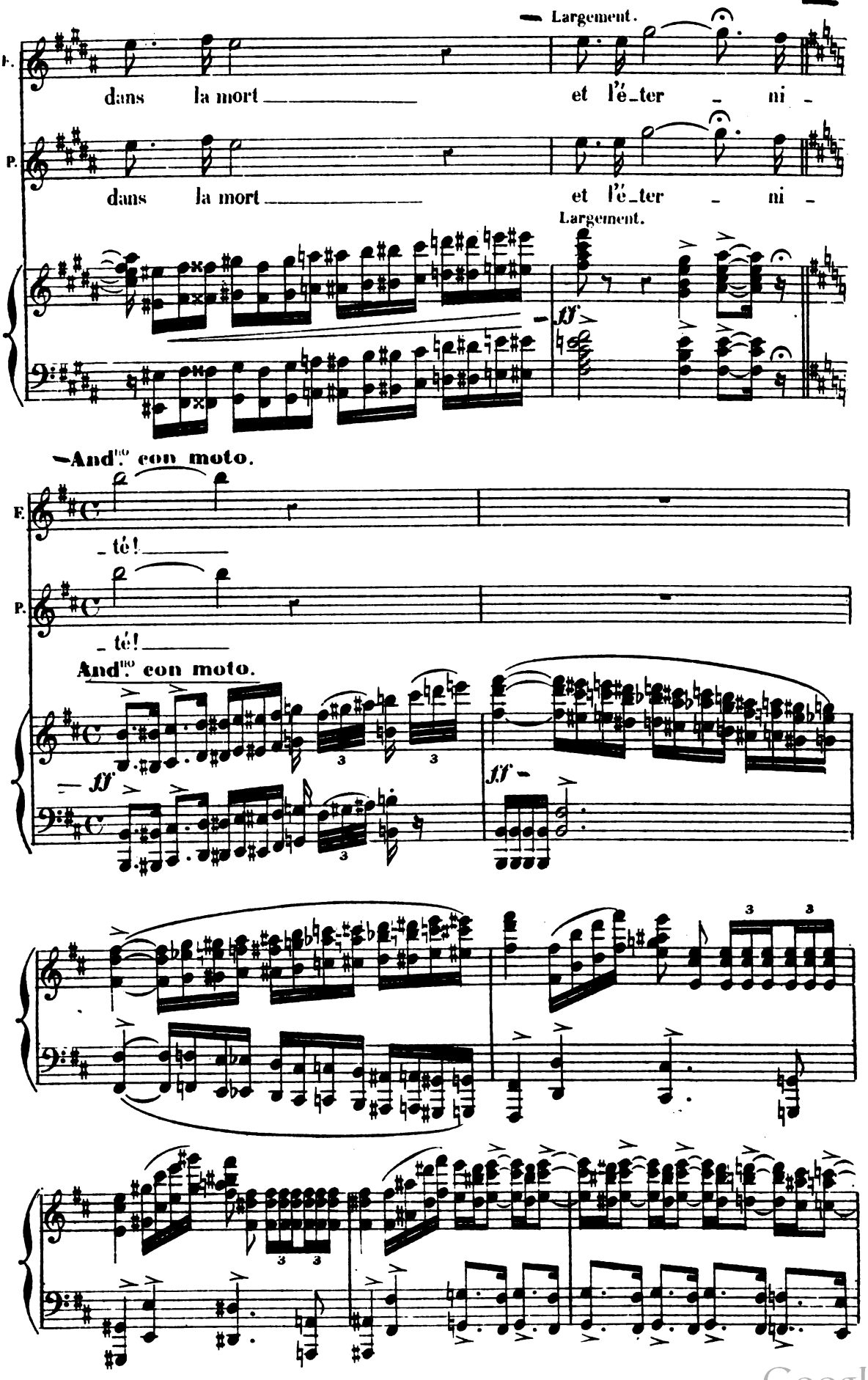

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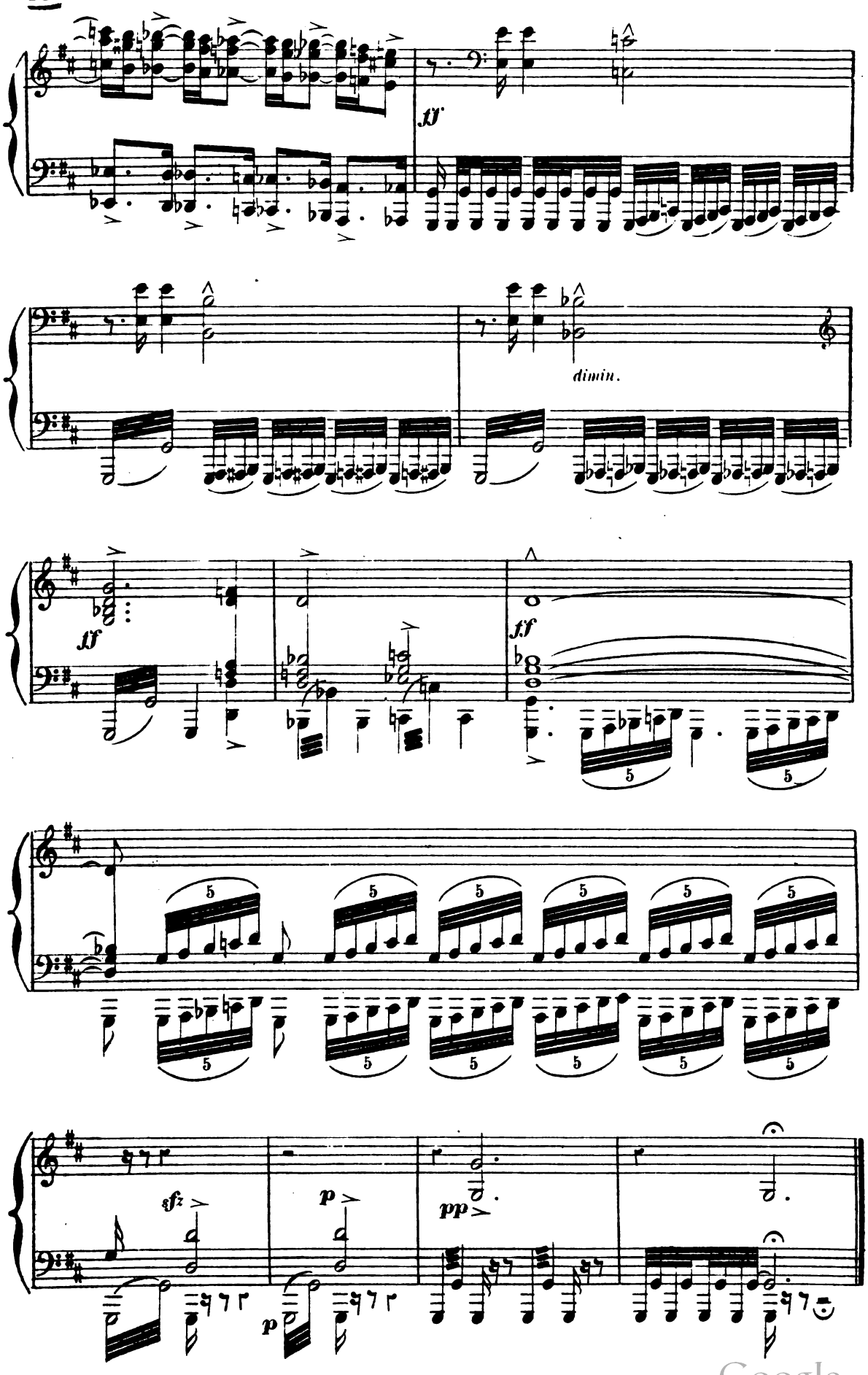

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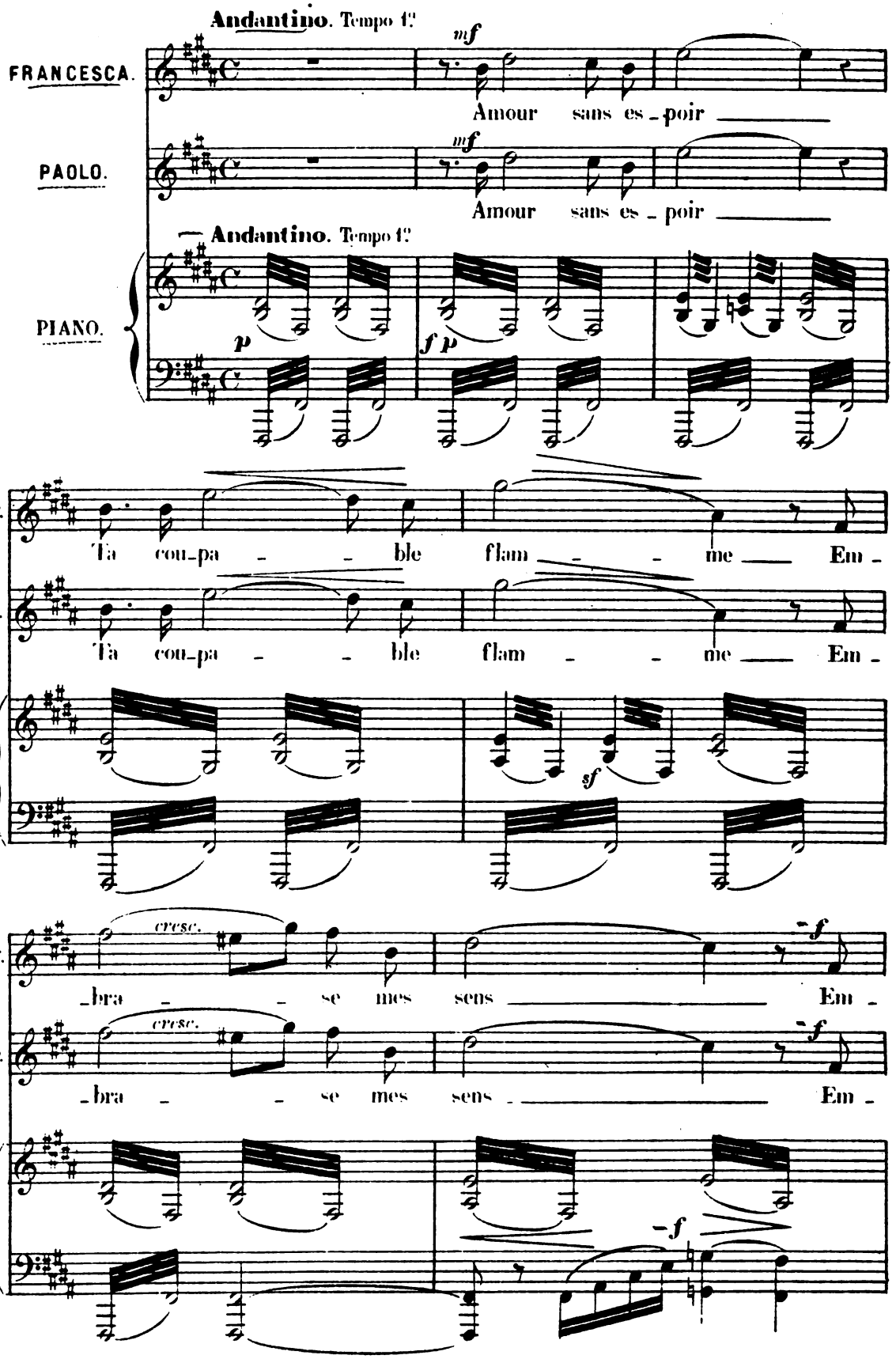
N° 21

— ENSEMBLE ET APOTHÉOSE —



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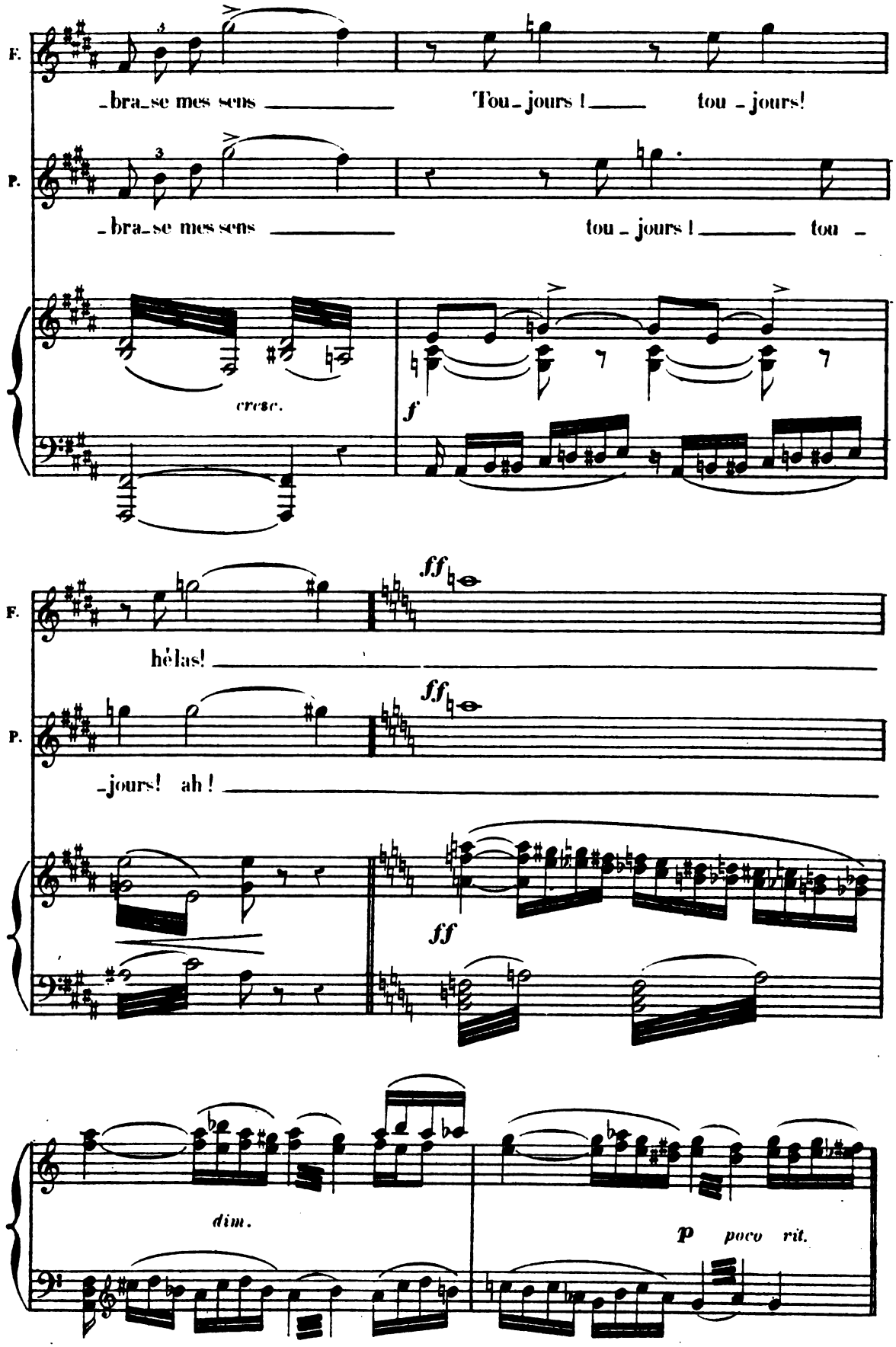

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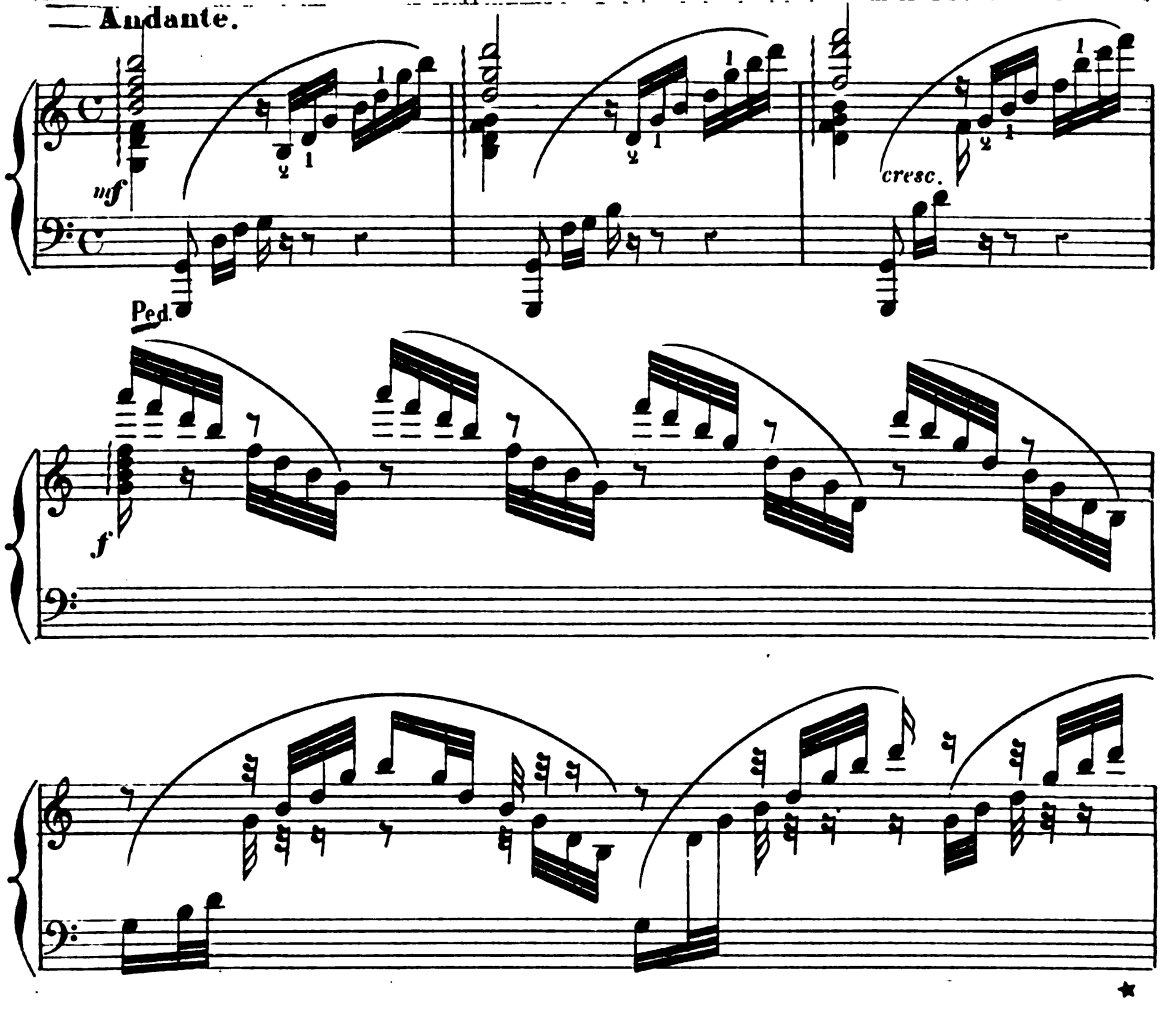
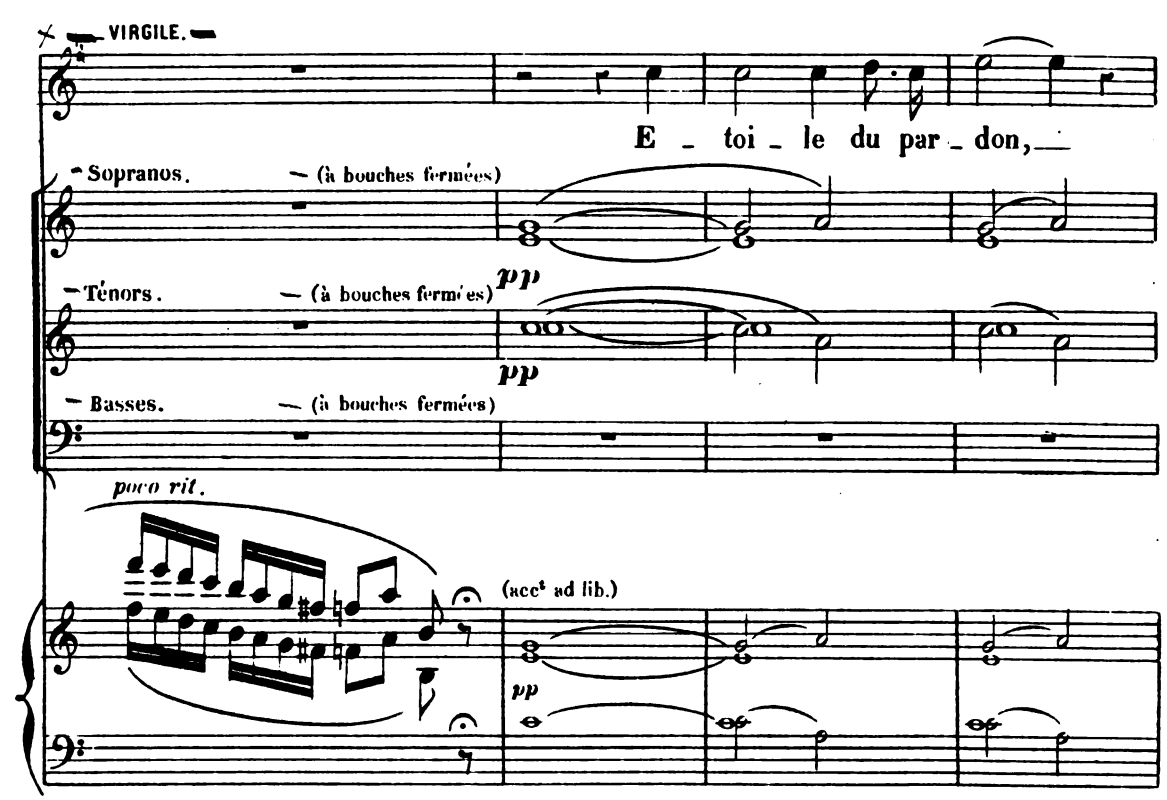
(Le fond du théâtre s'ouvre tout entier. — Béatrix apparaît entourée d'anges radieux au sein d'une auréole lumineuse et sans limites.)

— Andante.





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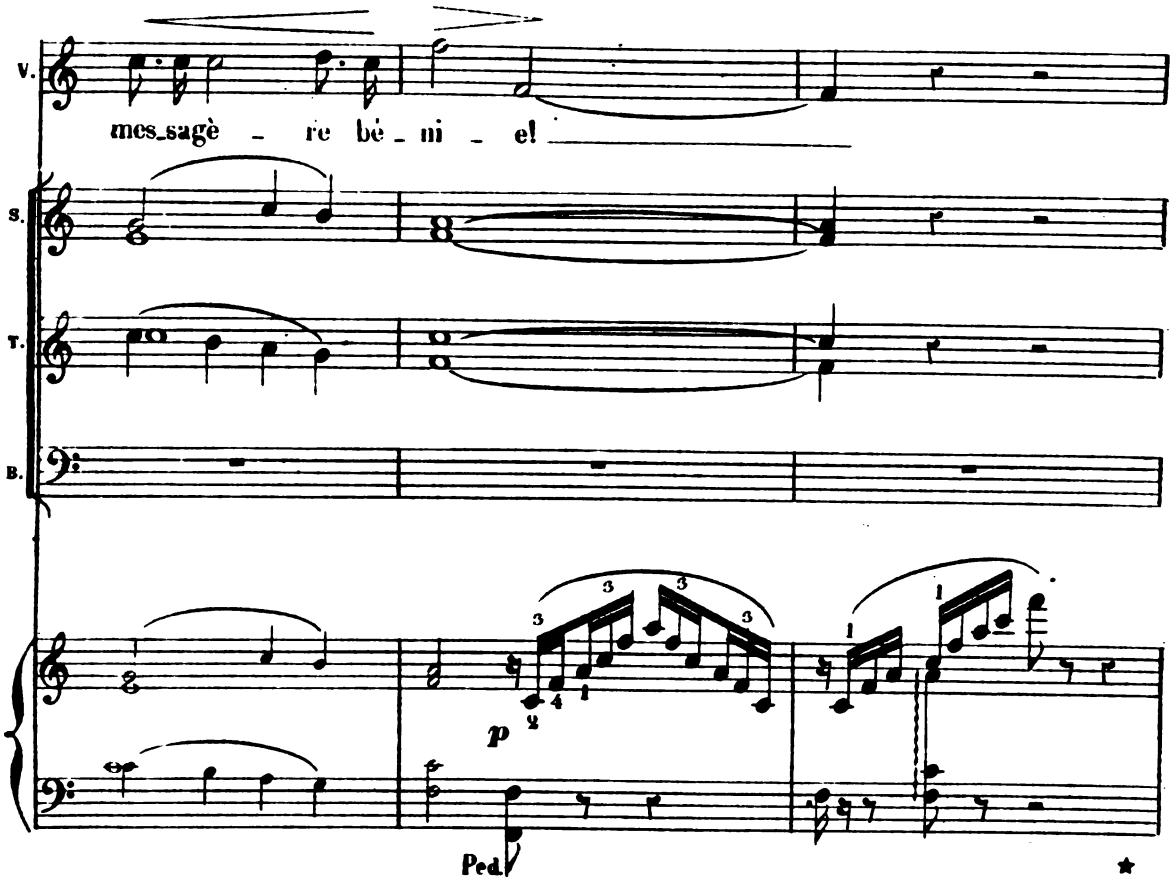

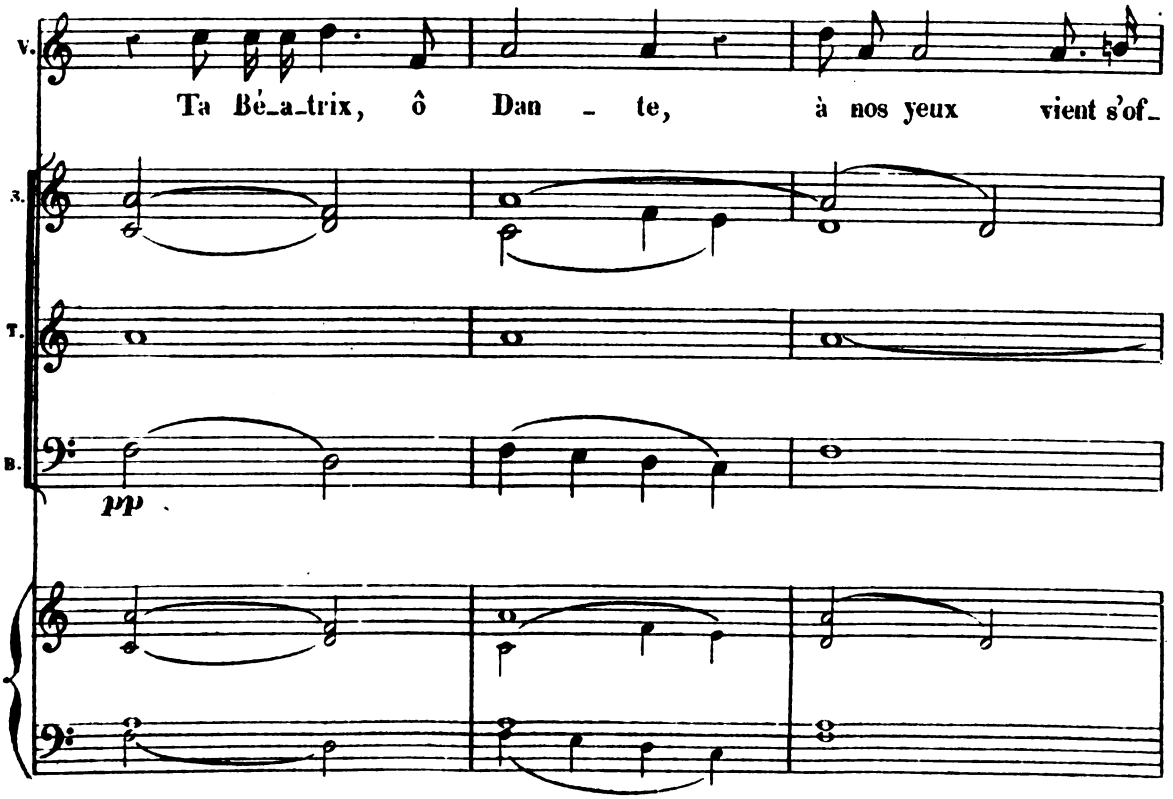

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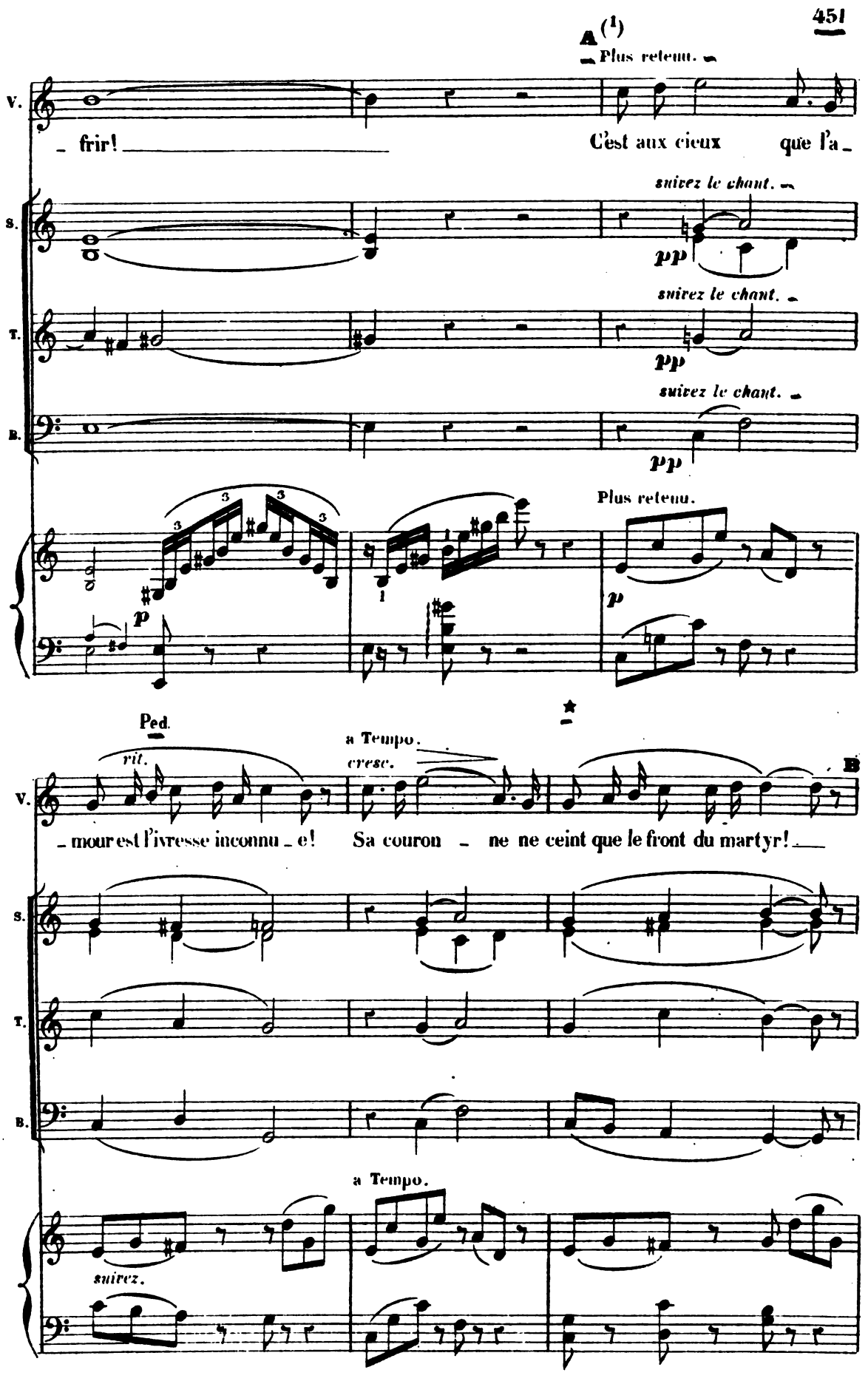

5327. (1) Coupure théâtrale de **A** à **B**

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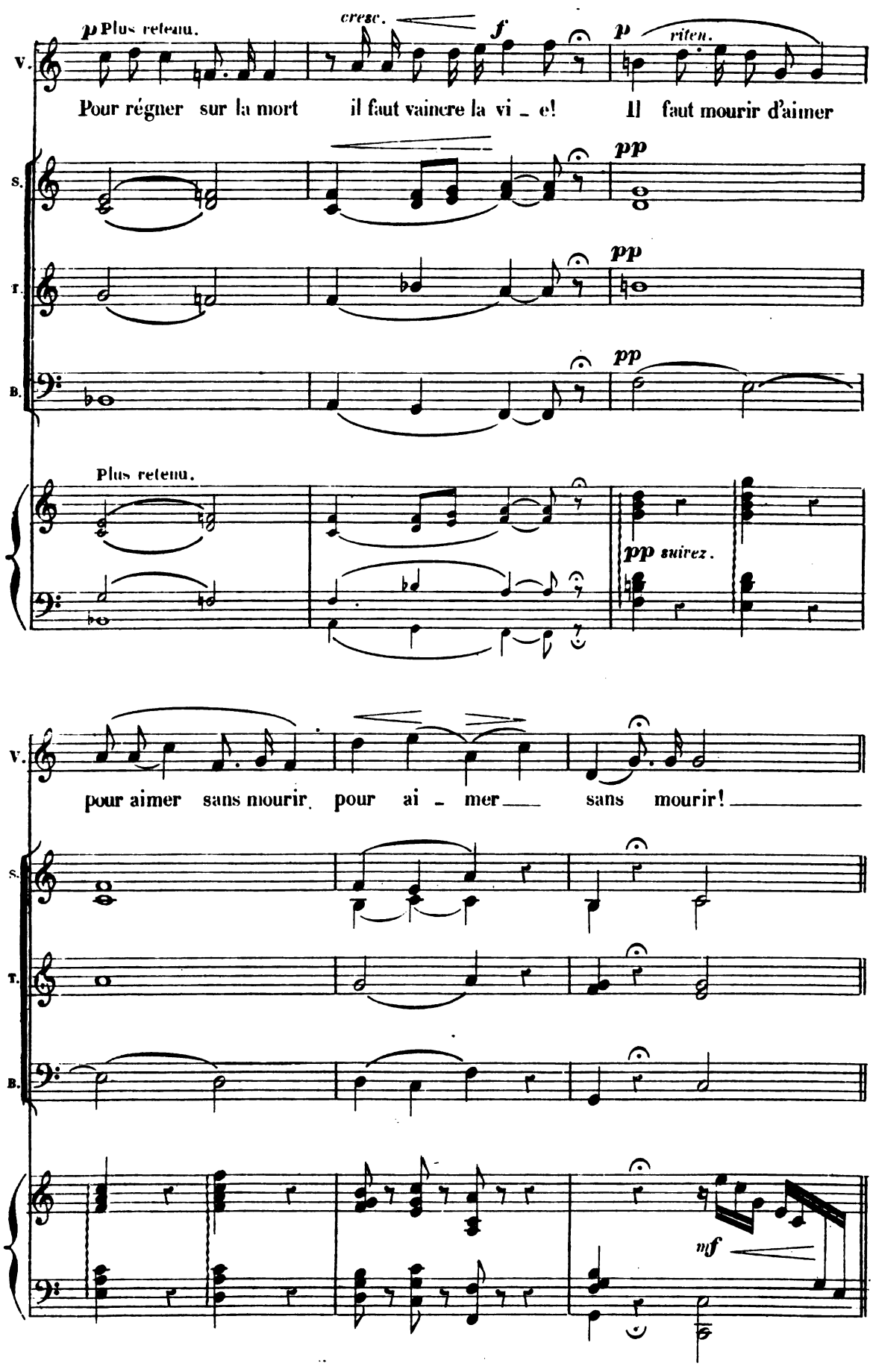

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ENSEMBLE FINAL

And^te con moto.

_FRANCESCA. *f*

Soleil _____ des é - lus, _____

_BÉATRIX. (1) *f*

Soleil _____ des é - lus, _____

_VIRGILE. *f*

Soleil _____ des é - lus, _____

_PAOLO. *f*

Soleil _____ des é - lus, _____

_DANTE. *f*

Soleil _____ des é - lus, _____

—Sopranos. *f*

Soleil _____ des é - lus, _____

—Ténors. *f*

Soleil _____ des é - lus, _____

—Basses. *f*

Soleil _____ des é - lus, _____

—**And^te con moto.**

f

(1) Ad libitum.

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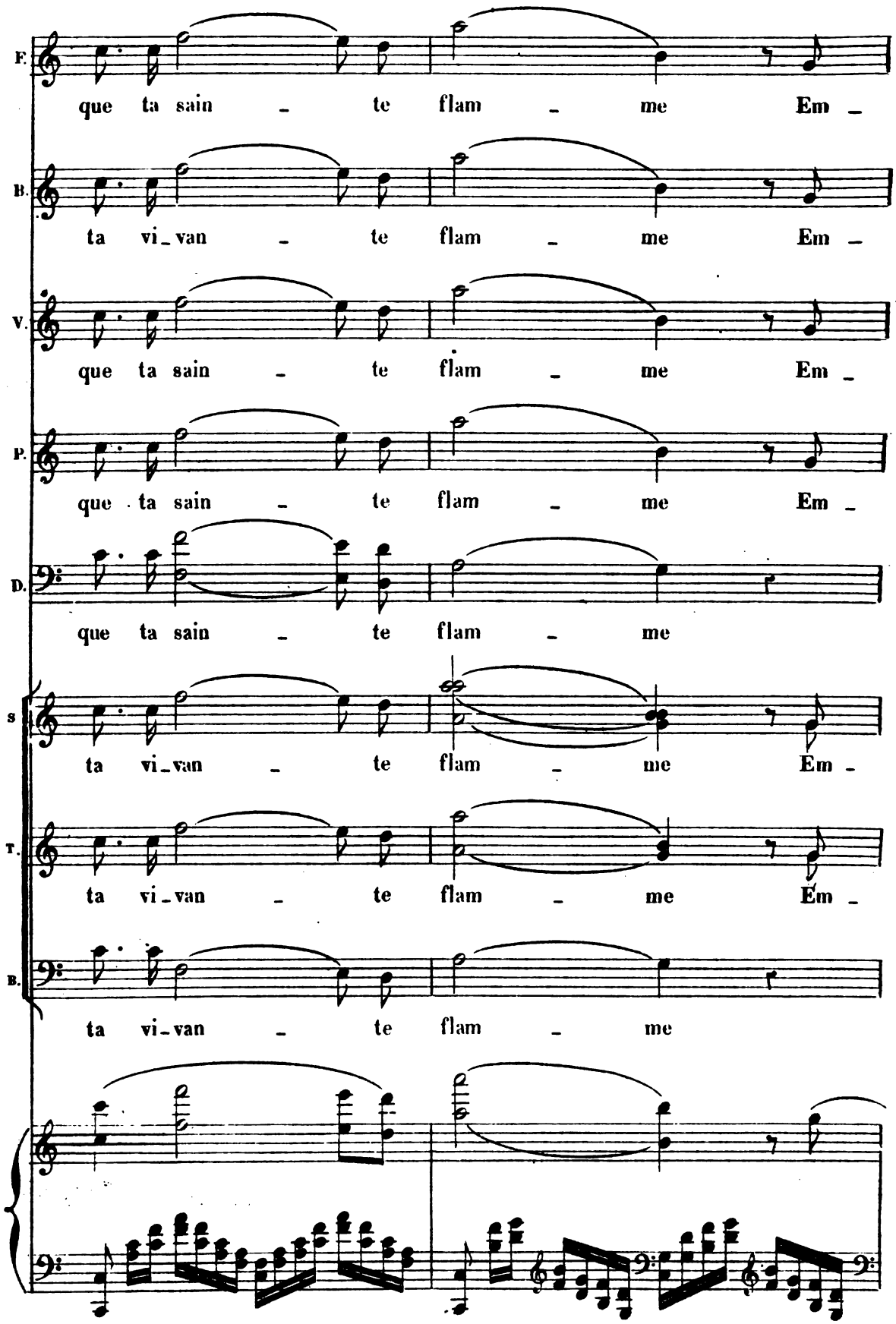

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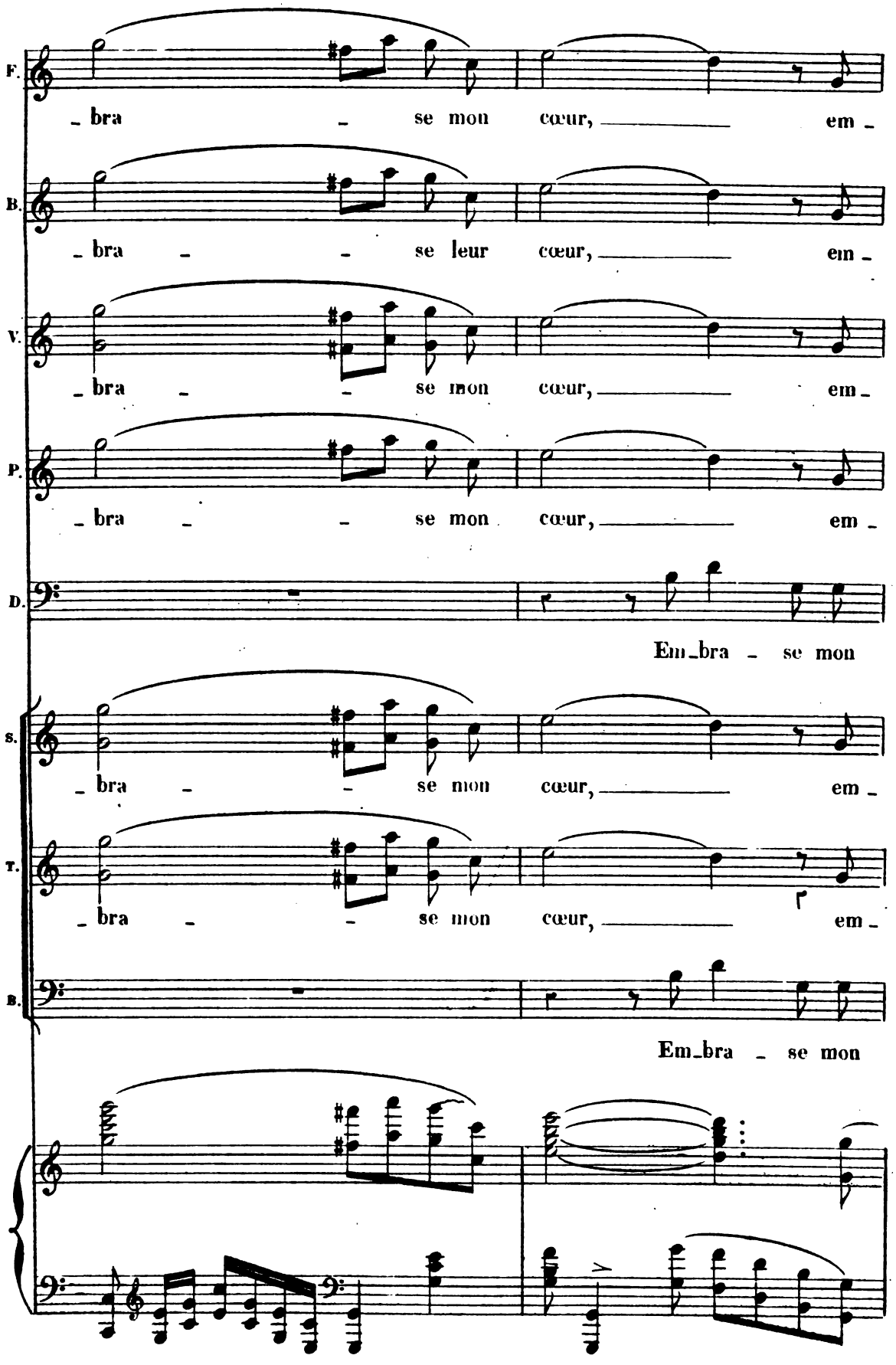

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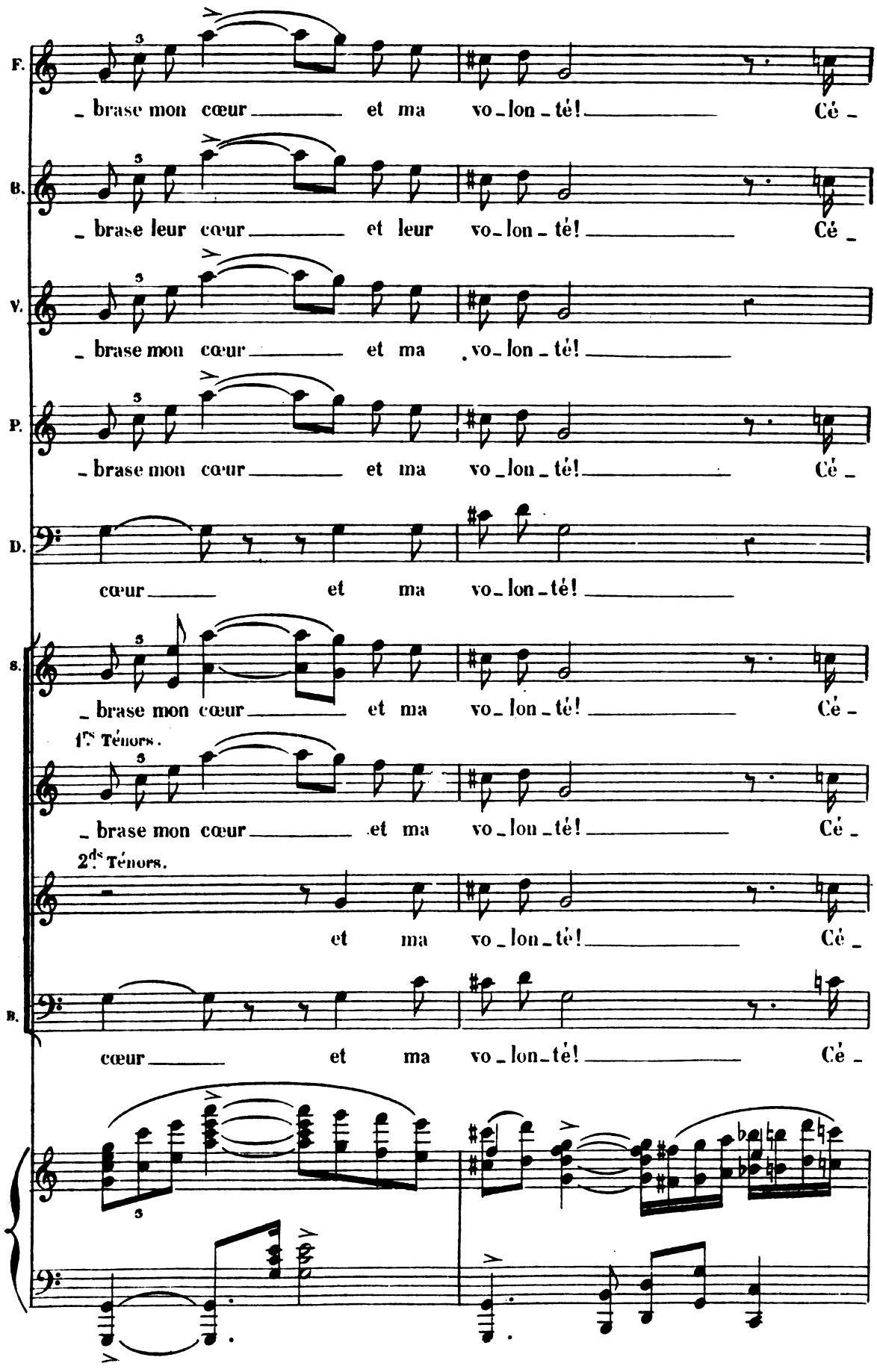

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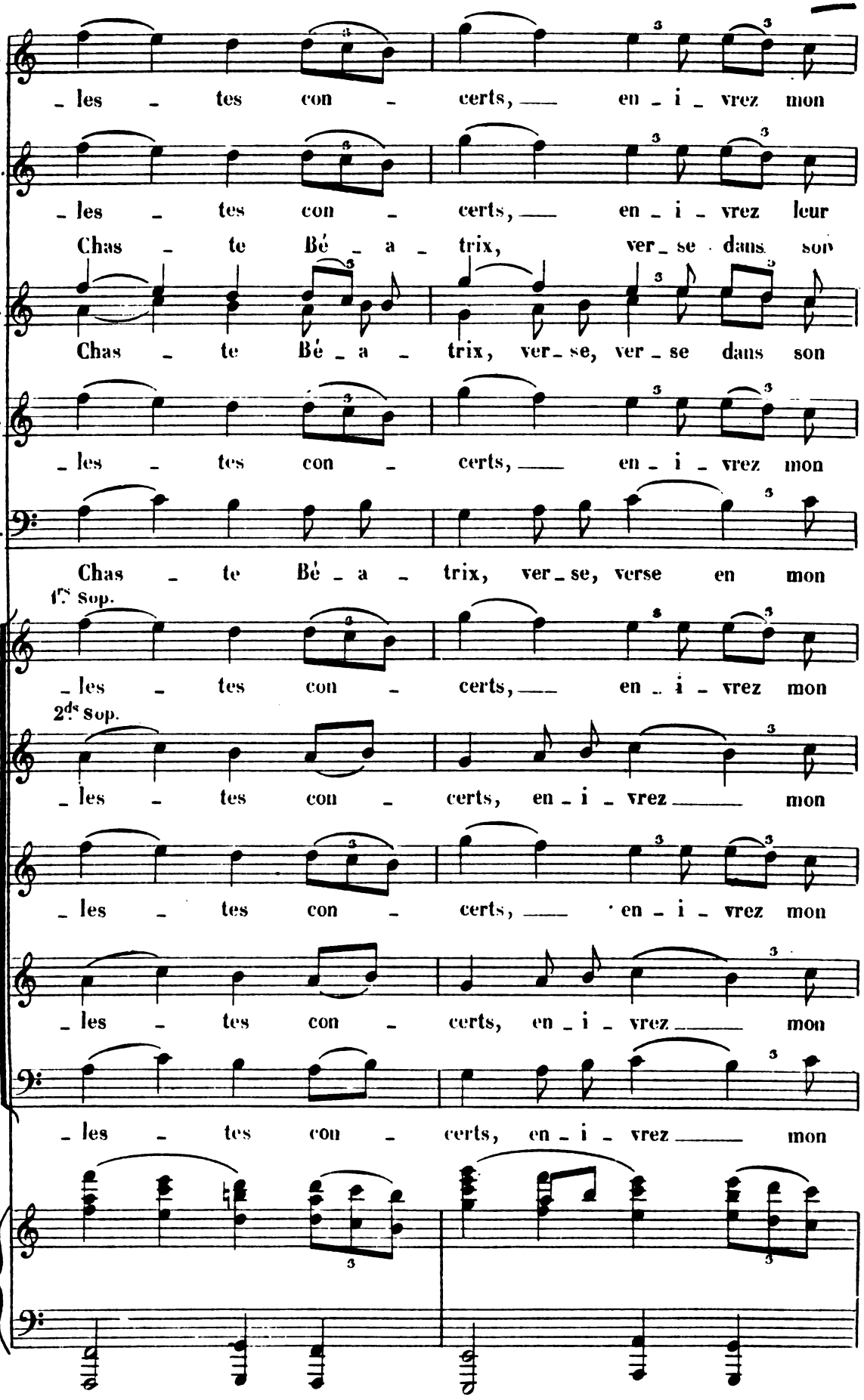

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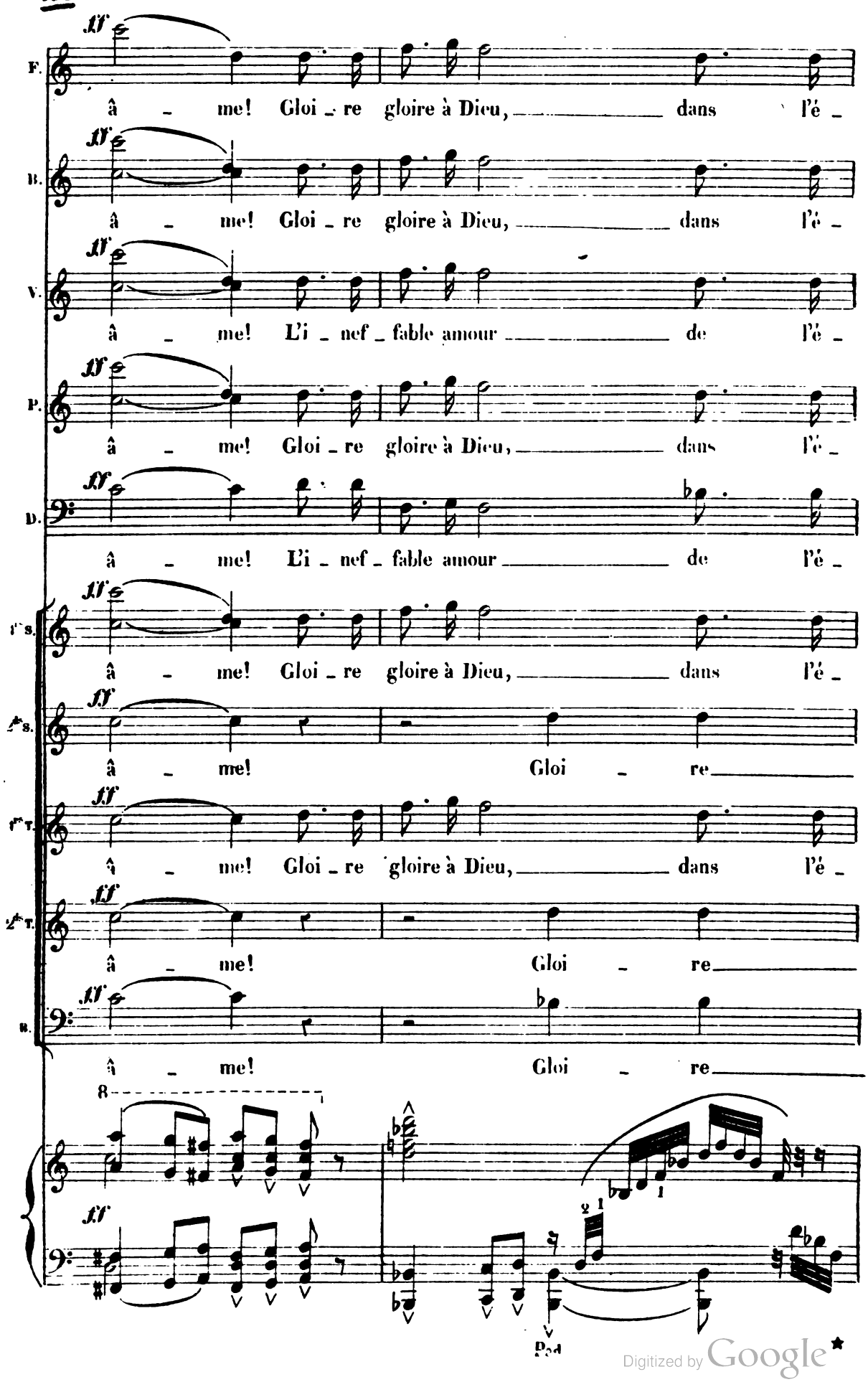

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F. _ter_ni_té Gloi _ re gloire à Dieu,

B. _ter_ni_té Gloi _ re gloire à Dieu,

V. _ter_ni_té Gloi _ re gloire à Dieu,

P. _ter_ni_té Gloi _ re gloire à Dieu,

D. _ter_ni_té Gloi _ re gloire à Dieu,

1ᵉʳˢ S. _ter_ni_té Gloi _ re gloire à Dieu,

2ᵈᵉˢ S. gloire à Dieu! gloire à Dieu,

1ᵉʳˢ T. _ter_ni_té Gloi _ re gloire à Dieu,

2ᵈᵉˢ T. gloire à Dieu! gloire à Dieu,

B. gloire à Dieu! gloire à Dieu,

Ped.

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Largement.

F. dans l'é_ter _ _ ni _ té!

B. dans l'é_ter _ _ ni _ té!

V. dans l'é_ter _ _ ni _ té!

P. dans l'é_ter _ _ ni _ té!

D. dans l'é_ter _ _ ni _ té!

1ers S. dans l'é_ter _ _ ni _ té!

2ds S. dans l'é_ter _ _ ni _ té!

1ers T. dans l'é_ter _ _ ni _ té!

2ds T. dans l'é_ter _ _ ni _ té!

B. dans l'é_ter _ _ ni _ té!

ff

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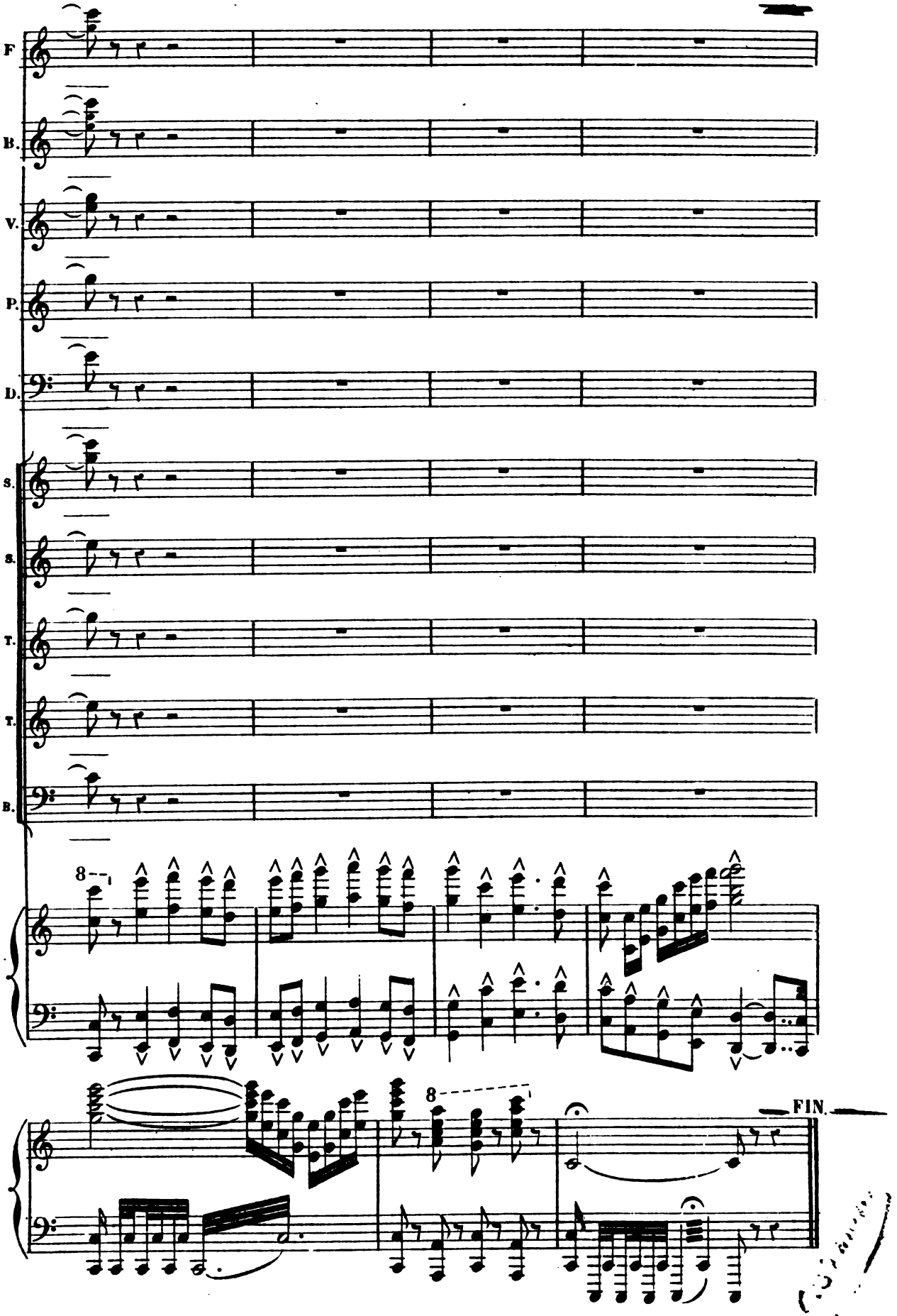

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